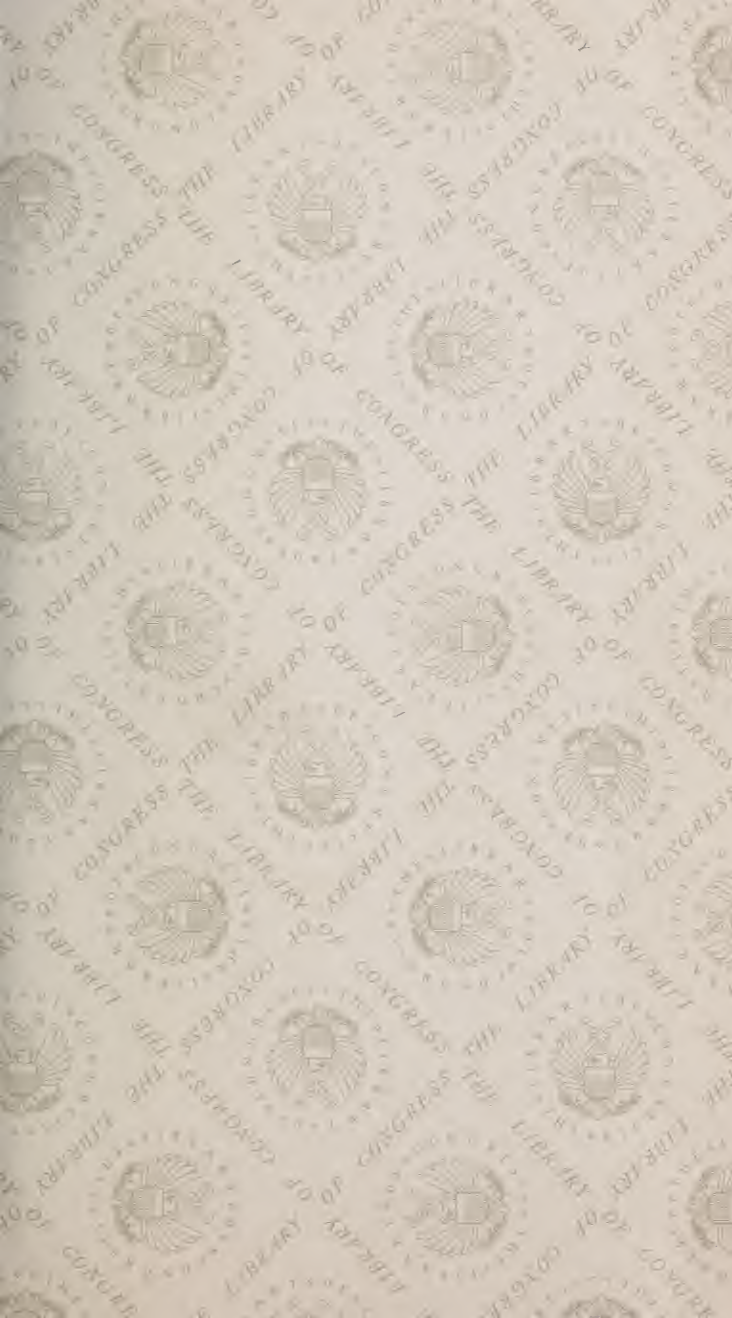


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PARSING MADE EASY,

AN

ENGLISH GRAMMAR

UNFOLDING THE PRINCIPLES

OF THE

ENGLISH LANGUAGE

WITH CONSISTENCY AND REGULARITY:

AND EXHIBITING

A THEORY OF THE MOODS AND TENSES

MORE CONFORMABLE THAN ANY OTHER,

TO THE DEFINITIONS.

Da facilem cursum, atque adacilem annuum opus.

VIRGIL. GEORGIC.

"Smile on my first attempt, and aid my bold design."

BY D'ARCY A. FRENCH.

Baltimore:

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PREFACE.

"Cases which custom has left dubious, are certainly within the grammarian's province. Here, he may reason and remonstrate, on the ground of derivation, analogy, and propriety; and his reasonings may refine and improve the language." *Murray.*

IN laying down a set of rules, the direct object of which is, to teach young persons to express themselves with clearness and with strength; which are designed to promote solidity of mind, to express feebleness of sentiment, and to correct the wildness of imagination; nothing can be more important than to guard against inconsistencies and absurdities, and against the errors of reasoning and the seductions of sophistry.

It is an error to suppose that the rules and observations contained in Murray's Grammar, or, indeed, in any of our grammars, will, if carefully studied, improve the minds of youth, or enable them to speak or write with propriety or precision.

Do not the following passages, which, in substance, are to be found in all our English grammars, involve absurdities of the grossest nature? "The PRESENT TENSE, preceded by the words *when, before, after, as soon as, &c.* is sometimes used to point out the relative time of a FUTURE action: as, '*When he arrives* he will hear the news; "He will hear the news *before he arrives, or as soon as he arrives, or,*

at farthest, *soon after* he arrives;' 'The more [*that*] *she improves*, the more amiable she will be.'"—*Murray's Grammar*.

"The PERFECT TENSE, preceded by the words *when, after, as soon as, &c.* is often used to denote the relative time of a FUTURE action: as, '*When I have finished my letter, I will attend to his request;*' '*I will attend to the business, as soon as I have finished my letter.*'"—*Ibid.*

"That part of the verb which grammarians call the *present tense* of the subjunctive mood, has a *future signification*."—*Ibid.*

But we are told that these forms of expression are ANOMALIES; and so, indeed, they appear to be, according to the arrangements of the moods and tenses that have generally been made by our grammarians.

Would it not, then, be a very desirable improvement, to raise these forms to the rank of *regular constructions*, by arranging a theory which may justly claim the merit of rendering the *whole system* of the tenses consistent and regular; and of being more conformable than any other, to the definitions of the tenses? Such a theory, it is presumed, will be found in the following little work.

Many other improvements tending to simplify the grammar of our language, and, consequently, to facilitate the progress of the learner, have been introduced. For the materials of a large portion of my grammar, I must acknowledge myself indebted to Mr. Goold Brown; of whose labours I have freely availed myself; and the brevity and perspicuity of whose notes and observations, together with their simplicity and fluency of style, cannot fail, in general, to recommend themselves to the attention of every learner. I have, however, differed so materially from Mr. Brown, on several of the most important points of construe-

tion, that I persuade myself our interests cannot by any means conflict. If there be any impropriety in my having taken the liberty of copying so extensively from his grammar, he may rest assured that I am wholly unaware of it; and that, in such case, I shall be happy to make him any satisfaction or reparation in my power. Wherever I have transcribed from other authors, in order to elucidate or support the positions that I have advanced, I have not omitted to insert their names.

As some persons appear to be under an impression that Murray's Grammar constitutes a good standard of the English tongue, and that, of course, no great improvement in this science can reasonably be expected, I shall here subjoin a few observations from writers whose opinions, on matters of this description, are certainly entitled to respect.

In a treatise, called *Systematic Education*, written by the Rev. W. Shepherd, Rev. J. Joyce, and the Rev. Lant Carpenter, LL. D. we find the following passage:

"We know no better elementary work on grammar, than Lindley Murray's. He has, indeed, in some instances, burdened the learner with *unnecessary additions* to the simplicity of the English language; and, in our opinion, there is *still room for improvement* in his practical directions, and more especially in his arrangement or classification. We would have the English language taught *as it is*, not fettered with restraints derived from languages in which there is a great variety of flexion: and we wish to see *practical* grammars constructed upon correct *scientific* principles; though it may not be expedient to bring those principles too early in view."

Mr. Murray himself, in speaking of the moods of verbs, makes the following pertinent observations:

"From Grammarians who form their ideas, and make their decisions, respecting this part of English Grammar, on the principles and construction of languages; which, in these points, do not suit the peculiar nature of our own, but differ considerably from it, we may naturally expect grammatical schemes that are *not very perspicuous, nor perfectly consistent*, and which will tend more to perplex than inform the learner."

In another place, he says: "This proper respect for the customary sense of words, does not, however, preclude improvements in language. We are not bound to adhere for ever to the terms, or to the meaning of terms, which were established by our ancestors."

To these I will add an important TRUTH, expressed by Mr. James Brown, in his FOURTH PREFACE to "The American Grammar:"

"Nothing so effectually prevents improvement as a belief in present perfection."

And the following, which was written by the celebrated Dr. Johnson:

"Custom often makes men obstinate in absurdities."

It is time to relinquish those foolish predilections which some people entertain. By adhering to them so pertinaciously, they render themselves as just objects of ridicule, as the Dutch wagoner mentioned in "the Old Bachelor."

I am very far from insinuating that *my* grammar should be employed, or adopted, without a due examination, in preference to Mr. Murray's, or any other grammar now in use. But I insist that every person who feels an interest in the cause of Education, ought to read with attention and impartiality, every production within his reach, that purports to be an improvement upon the usual methods of imparting elementary instructions; and that it is his duty to give a decided

preference to that system which he finds to be the most regular and consistent. It betrays ignorance and stupidity to talk of *established custom*, in reference to certain forms, ~~as~~ combinations of words, merely because Mr. Murray, and, perhaps, a few other writers, have given them certain names or titles; which, in many cases, but ill accord with their nature and simplicity.

In order to form a proper estimate of any performance of this kind, it is necessary to peruse the work itself. No prefatory remarks are sufficient for this purpose. I shall, therefore, conclude by referring the reader to the conjugation of the verb TO WRITE, to my remarks on the verbs NEED and DARE, to the *exercises for parsing*, and to the *rules of Syntax*. If these be not found to possess superior merit, I confess that I have failed in my design. But if, on the contrary, it should appear evident, from an attentive examination of my remarks, that I have corrected some important errors committed by my predecessors, and that I have thrown out some useful hints that had escaped the research and ingenuity of many able writers on this subject, my object is attained; and a generous and discerning Public will award me the prize for which I am contending. "*Truth is powerful, and it will prevail.*"

To the Critics.

"Who seeks for spots in Sol, must gaze
Through mediums that obstruct his rays;
Jealous Envy's jaundiced eye
Hides beauties, trivial faults to spy.
We own our work has some defects,
'Tis what each candid mind expects;
But has it marks of taste and talents?
In mercy let that strike the balance."

Charles County, Md. }
November 20th, 1830. }

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ENGLISH GRAMMAR.

ENGLISH GRAMMAR is the art of speaking and writing the English language with propriety.

It is divided into four parts, viz. Orthography, Etymology, Syntax, and Prosody.

PART I.

ORTHOGRAPHY.

Orthography teaches the nature and powers of letters, and the just method of spelling words.

OF LETTERS.

A letter is the first principle, or least part, of a word.

The letters of the English language, called the English Alphabet, are twenty-six in number: viz. A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.

These letters are the representatives of certain articulate sounds, the elements of the language.—An articulate sound is the sound of the human voice, formed by the organs of speech.

Letters are divided into vowels and consonants.

A vowel is an articulate sound, that can be perfectly uttered by itself: as, *a*, *e*, *o*, which are formed without the help of any other sound.

A consonant is an articulate sound, which cannot be perfectly uttered without the help of a vowel: as, *b, d, f, l*, which require vowels to express them fully.

The vowels are, *a, e, i, o, u*, and sometimes *w* and *y*.

W and *y* are consonants when they begin a word or syllable; but in every other situation they are vowels.

Consonants are divided into mutes and semi-vowels.

The mutes cannot be sounded *at all*, without the aid of a vowel. They are *b, p, t, d, k*, and *c* and *g* hard.

The semi-vowels have an imperfect sound of themselves. They are *f, h, j, l, m, n, r, v, s, z, x*, and *c* and *g* soft.

Four of the semi-vowels, namely, *l, m, n, r*, are also distinguished by the name of *liquids*, from their readily uniting with other consonants, and flowing as it were into their sounds.

A diphthong is the union of two vowels, pronounced by a single impulse of the voice: as, *ea* in *beat*, *ou* in *sound*.

A triphthong is the union of three vowels, pronounced in like manner as, *eau* in *beau*, *iew* in *view*.

A proper diphthong is a *diphthong* in which both vowels are sounded: as *oi* in *voice*, *ou* in *ounce*.

An improper diphthong has but one of the vowels sounded: as, *ea* in *eagle*, *oa* in *boat*.

OF SYLLABLES AND WORDS.

A syllable is a sound, either simple or compounded, pronounced by a single impulse of the voice, and constituting a word, or part of a word: as, *a, an, ant*.

A *word* is one or more syllables spoken or written as the sign of some idea.

In every word there are as many syllables as there are distinct sounds: as, *gram-ma-ri-un*.

A word of one syllable is termed a *monosyllable*; a word of two syllables, a *dissyllable*; a word of three syllables, a *trisyllable*; and a word of four or more syllables, a *polysyllable*.

All words are either *primitive* or *derivative*.

A *primitive* word is one which cannot be reduced to any simpler word in the language: as, *man, good, content.*

A *derivative* word is one that is formed from some simpler word in the language: as, *manful, goodness, contentment.*

A *compound* word is one that is compounded of two or more simple words; as, *watchman, nevertheless.*

OF SPELLING.

Spelling is the art of expressing words by their proper letters.

RULES FOR SPELLING.

RULE I.

Monosyllables ending in *f, l, or s*, preceded by a single vowel, double the final consonant; as, *staff, mill, pass:* except *if, of, as, was, has, gas, yes, is, his, this, us, and thus.*

RULE II.

Monosyllables ending with any consonant but *f, l, or s*, and preceded by a single vowel, never double the final consonant, excepting *add, ebb, butt, egg, odd, err, inn, bunn, purr, and buzz.*

RULE III.

Words ending with *y*, preceded by a consonant, form the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives and superlatives, by changing *y* into *i*: as, *spy, spies; I carry, thou carriest; he carrieth, or carries; carrier, carried; happy, happier, happiest.*

Before *ing*, *y* is retained, that *i* may not be doubled: as, *pity, pitying.* Words ending in *ie*, dropping the *e*, change *i* into *y*, for the same reason: as, *die, dying.* But *y* preceded by a vowel, in such instances as the above, is not changed: as, *boy, boys; I cloy, he cloy, cloyed, &c.* except in *lay, pay, say;* from which are formed *laid, paid, and said;* and their compounds, *unlaid, unpaid, unsaid, &c.*

RULE IV.

Words ending with *y* preceded by a consonant, upon assuming an additional syllable beginning with a consonant, commonly change *y* into *i*: as, *happy, happily, happiness.* But when *y* is preceded by a vowel, it is very rarely changed: as, *coy, coyly; boy, boyish; annoy, annoyer, &c.*

RULE V.

Monosyllables, and words accented on the last syllable, ending with a single consonant preceded by a single vowel, double that consonant, when they take another syllable beginning with a vowel: as, *wit*, *witty*; *thin*, *thinnish*; *to abet*, *an abettor*; *to begin*, *a beginner*.

But if a diphthong precedes, or the accent is on the preceding syllable, the consonant remains single: as, *toil*, *toiling*; *offer*, *offering*.

RULE VI.

Words ending with any double letter but *l*, and taking *ness*, *less*, *ly* or *ful*, after them, preserve the letter double: as, *harmlessness*, *carelessly*, *stiffly*, *successful*, &c. But those words which end with double *l*, and take *ness*, *less*, *ly*, or *ful*, after them, generally omit one *l*: as, *fulness*, *fully*, *skilful*, &c.

RULE VII.

Ness, *less*, *ly* and *ful*, added to words ending with silent *e*, do not cut it off: as, *paleness*, *guileless*, *closely*, *peaceful*; except in a few words: as, *duly*, *truly*, *awful*.

RULE VIII.

Ment, added to words ending with silent *e*, generally preserves the *e*, from elision: as, *abatement*, *chastisement*, &c. The words, *judgment*, *abridgment*, *acknowledgment*, are deviations from the rule.

Ment, changes *y* into *i*, when preceded by a consonant: as *accompany*, *accompaniment*; *merry*, *merriment*.

RULE IX.

Able and *ible*, when incorporated into words ending with silent *e*, almost always cut it off: as *blame*, *blamable*; *cure*, *curable*; *sense*, *sensible*, &c.: but if *c* or *g* soft comes before *e* in the original word, the *e* is then preserved in words compounded with *able*: as *peace*, *peaceable*; *change*, *changeable*, &c.

RULE X.

When *ing* or *ish* is added to words ending with silent *e*, the *e* is almost universally omitted: as, *place*, *placing*; *white*, *whitish*, &c.

RULE XI.

Compounds generally retain the orthography of the simple words which compose them: as, *hercof*, *whercin*, *horseman*, *recall*, *uphill*.*

* In a treatise, called *Systematic education*, written by the

OF CAPITAL LETTERS.

Capitals are used for the sake of eminence and distinction.

RULES FOR THE USE OF CAPITALS.

RULE I.

The titles of books, and the heads of their principal divisions, should be printed in capitals.

RULE II.

The first word of every distinct sentence, should begin with a capital.

RULE III.

The appellations of the Deity, should begin with capitals: as, *God, Jehovah, the Almighty, the Supreme Being.*

Rev. W. Shepherd, Rev. J. Joyce, and the Rev. Lant Carpenter, L L. D. are found the following observations on Mr. Murray's *Exercises*.—"At the end of the exercises on Syntax, are some rules which are very useful on punctuation and the qualities of style. These may, with great benefit, be employed in the same way;" (that is, in the same way as the exercises on Syntax; they may be written 'by *adults*, not *pupils*;') but we can by no means recommend the use of his exercises on Orthography. Their direct, and, we think, necessary tendency, is to confuse the recollection of the visible appearance of words; and thereby to lessen, instead of increasing the facility and accuracy of spelling. To acquire correctness in orthography, the best way is to write from memory or from dictation, or to write translations from other languages: to employ a good dictionary, (Walker's for instance) in all cases of doubt; and, which will be found very beneficial, to keep a register of all words wherein a difficulty is felt, and often to review those which have been entered. The mere transcribing of passages from manuscript or printed books, will also be found of great advantage, and it is assuredly much better to write from correctly spelt copies, than to correct what is spelt wrong. However, Mr. Murray's Grammar will furnish *some* useful directions in orthography.

To these sound observations, "*the Academician*," (from which excellent work I have copied the preceding extract) adds the following:—

"We do not approve, in the least, of false exercises and Keys, or false orthography for the use of scholars: they encourage idleness, inattention and error; every *good instructor* would reject them."

RULE IV.

Titles of office or honor, and proper names of every description, should begin with capitals: as, *Chief Justice Hale, William, London, the Park, the Albion, the Spectator, the Thames.*

RULE V.

The name of an object personified, when it conveys an idea strictly individual, should begin with a capital: as, *Flattery*, whose nature is to deceive and betray, should be avoided as the poisonous adder.

N. B. Mr. Murray considers the application of the personal relative *whose* improper, in the last example. His *correction*, however, would spoil the sentence.

RULE VI.

Adjectives derived from proper names, should begin with capitals: as, *Newtonian, Grecian, Roman.*

RULE VII.

The pronoun *I*, and the interjection *O*, should be capitals.

RULE VIII.

Every line in poetry, should begin with a capital.

RULE IX.

The first word of an example, or of a direct quotation, should begin with a capital: as, "Remember this maxim: 'Know thyself.'" "Virgil says, 'Labour conquers all things.'"

RULE X.

Other words of particular importance, and such as denote the principal subject of discourse, may be distinguished by capitals.

PART II.

ETYMOLOGY.

Etymology treats of the different parts of speech, and their classes and modifications.

The Parts of Speech, or sorts of words, in English, are ten; namely, the Article, the Noun, the Adjective, the Pronoun, the Verb, the Participle, the Adverb, the Conjunction, the Preposition and the Interjection.

1. An Article is a word placed before nouns, to limit their signification: the articles are *the* and *a* or *an*.

2. A Noun is the name of any person, place, or thing, that can be known or mentioned: as, *George, York, man, apple, truth*.

3. An Adjective is a word added to a noun, and generally expresses quality: as, *A wise man; a new book*.

4. A Pronoun is a word used instead of a noun: as, *The boy loves his book; he has long lessons, and he learns them well*.

5. A Verb is a word that signifies *to be, to act, or to be acted upon*: as, *I am, I rule, I am ruled*.

6. A Participle is a word derived from a verb, participating the properties of a verb and an adjective: as, *ruling, ruled, having ruled*.

7. An Adverb is a word added to a verb, a participle, an adjective, or another adverb; and generally expresses time, place, degree, or manner: as, *They are now here, studying very diligently*.

8. A Conjunction is a word used to connect words or sentences in construction, and to show the depen-

dence of the terms so connected: as, Thou *and* he are happy, *because* you are good.

9. A Preposition is a word used to express some relation of different things to each other, and is generally placed before a noun or a pronoun: as, The paper lies *before* me, *on* the desk.

10. An Interjection is a word that is uttered merely to indicate some strong or sudden emotion of the mind: as, *Oh! alas!*

PARSING.

Parsing is the resolving of a sentence according to the definitions and rules of grammar.

EXAMPLES FOR PARSING.

(CHAPTER I.)

In which it is required of the pupil—to distinguish and define the different parts of speech. Thus:

The patient ox submits to the yoke, and meekly performs the labour required of him.

<i>The</i>	.	.	is an article.	An article is a word placed before nouns to limit their signification.
<i>patient</i>	.		is an adjective.	An adjective is a word added to a noun, and generally expresses quality.
<i>ox</i>	.	, .	is a noun.	A noun is the name of any person, place, or thing, that can be known or mentioned.

NOTE. The pupil should proceed in this manner to the end of the sentence.

LESSON I.

The carpenter has a saw, and a chisel, and a plane, and an adze, and a gimlet, and a hatchet, and a hammer, and nails, and a mallet.

A peach, an apple, a pear, or an orange, is delicious.

The swallow builds a nest of mud, and she lines it with soft feathers.

LESSON II.

Candour, sincerity, and truth, are amiable qualities.

Virtuous youth gradually brings forward accomplished and flourishing manhood.

Industry is needful in every condition of life: the price of all improvement is labour.

Sloth enfeebles equally the bodily and the mental powers. It saps the foundation of every virtue, and pours upon us a deluge of crimes and evils.

LESSON III.

An idle, mischievous, and disobedient pupil, disgraces himself, dishonours his parents, and displeases his teacher.

Alas! that such examples are sometimes found!

O Virtue! how miserable are they who forfeit thy rewards!

“Oh *Happiness!* our being’s end and aim;
Good, Pleasure, Ease, Content! whate’er thy name;
That something still which prompts th’ eternal sigh,
For which we bear to live, or *dare to die*;
Which still so near us, yet beyond us lies,
O’erlook’d, seen double, by the fool, and wise.”

Pope.

“Be still thyself; that open path of Truth,
Which led thee here, let manhood firm pursue;
Retain the sweet simplicity of youth,
And all thy virtue dictates, *dare to do.*”

Moore’s Fables.

OF THE ARTICLE.

An Article is a word placed before nouns, to limit their signification; the articles are *the*, and *a* or *an*.

A and *an* are one and the same article. *A* becomes

an before a vowel, and before a silent *h*: as, *An* acorn, *an* hour. It is also used before words beginning with *h* aspirated, when the accent is on the second syllable: as, *An heroic* action, *an historical* essay, &c.

In all other cases, *a* is used when the following word begins with a *consonant sound*: as, *A* man, *a* house, *a* wonder, *a* one, *a* yew, *a* use, *a* ewer, &c. Thus the sounds of *w* and *y*, even when expressed by other letters, require *a* and not *an* before them.

The is called the definite article; because it ascertains what particular thing or things are meant: as, "Give me *the* book;" "Bring me *the* apples;" meaning some book, or apples, referred to.

A or *an* is styled the indefinite article: it is used to denote one single thing of a kind, but not any particular one: as, "Give me *a* book;" "Bring me *an* apple."

OBS.—A noun without an article, or other word, to limit its signification, is generally taken in its widest sense: as, *Man* is endowed with reason.



OF THE NOUN.

A Noun is the name of any person, place, or thing, that can be known or mentioned: as, *George*, *York*, *man*, *apple*, *truth*.

Nouns are divided into three general classes; *proper*, *common* and *patrial* or *gentile* nouns.

A *proper noun* is the name of some particular individual: as, *George*, *London*, *Thames*.

A *common noun* is the name of a sort, kind, or class, of things or animals: as, *Man*, *bird*, *tree*, &c.

A *patrial* or *gentile* is one that is formed from a proper name: as, *Benjaminite*, *Greenlander*, *Spaniard*, *American*.

The particular classes, *collective*, *abstract*, and *verbal*, are usually included among common nouns.

A *collective noun*, or *noun of multitude*, is the name of many individuals together: as, *Council*, *meeting*, *committee*, *flock*.

An *abstract noun* is the name of some particular quality considered apart from its substance: as, *Goodness, knowledge, whiteness*.

A *verbal* or *participial noun* is the name of some action or state of being; and is formed from a verb, like a participle, but employed as a noun: as, *beginning, reading, writing, &c.*

Obs. 1.—When *proper names* have an article annexed to them, they are used as common names: as, “He is *the Cicero* of his age;” He is reading the lives of *the Twelve Cæsars*: except when a common noun is understood: as, *The [river] Hudson—the [ship] Amity, &c.*

Obs. 2.—A common name with the definite article prefixed to it, sometimes becomes proper: as, *The Park—the Strand*.

Obs. 3.—The common name of a thing personified, becomes proper: as, “My power,” said *Reason*, “is to advise, not to compel.”

MODIFICATIONS.

Nouns have modifications of four kinds; namely, *Persons, Genders, Numbers, and Cases*.

PERSONS.

Persons, in grammar, are modifications that distinguish the speaker, the hearer, and the person or thing merely spoken of.

Obs.—The distinction of persons is founded on the different relations which the objects mentioned may bear to the discourse itself. It belongs to nouns, pronouns, and finite verbs; and to these it is always applied, either by peculiarity of form or construction, or by inference from the principles of concord. Pronouns are like their antecedents, and verbs are like their subjects, in person.

There are three persons; the *first*, the *second*, and the *third*.

The *first person* is that which denotes the speaker; as, “*I Paul* have written it:” or, the *speaker and some other person or persons*: as, “*James, and Thomas, and I*, are studying our lessons.” “*We* shall soon be ready to say them.”

The *second person* denotes the hearer, or hearers: as, “*Robert* who did this?”—“*Boys* prepare your lessons.”

The *third person* denotes the person or persons, or the thing or things, merely spoken of: as, "*James loves his book;*" "*The boys are minding their lessons.*"

OBS. 1.—In written language, the *first person* denotes the writer or author; and the *second*, the reader or person addressed; &c.

OBS. 2.—The speaker seldom refers to himself by name, as the speaker; consequently, *nouns* are rarely used in the first person; and when they are, a pronoun is usually prefixed to them in English. Hence some grammarians deny the first person to *nouns* altogether; others ascribe it; and many are silent on the subject. Analogy clearly requires it; as may be seen by the following examples: "*Adsum Troius Æneas.*"—*Virg.* "*Callopius recensui.*"—*Ter. Com. apud finem.*" "*Paul, an apostle, &c. unto Timothy, my own son in the faith.*"—*I. Tim. i. 1.*

OBS. 3.—When a writer does not choose to declare himself in the first person, he speaks of himself in the third; thus Moses relates what *Moses* did, and Cæsar records the achievements of *Cæsar*.

OBS. 4.—When inanimate things are spoken to, they are *personified*; and their names are put in the second person, because by the figure the objects are supposed to be capable of hearing.

NUMBERS.

Numbers are modifications that distinguish unity and plurality.

There are two numbers, the *singular* and the *plural*.

The *singular number* expresses but one object: as, a *chair*, a *table*.

The *plural number* signifies more objects than one: as, *chairs*, *tables*.

Some nouns, from the nature of the things which they express, are used only in the singular form: as, *wheat*, *pitch*, *gold*, *sloth*, *pride*, &c.; others only in the plural form: as, *scissors*, *ashes*, *riches*, &c.

Some words are the same in both numbers: as, *deer*, *sheep*, *swine*, &c.

The plural number of nouns is generally formed by adding *s* to the singular: as, *dove*, *doves*; *face*, *faces*; *thought*, *thoughts*. But when the substantive singular ends in *x*, *ch*, soft, *sh*, *ss*, or *s*, we add *es* in the plural: as, *box*, *boxes*; *church*, *churches*; *lash*, *lashes*; *kiss*, *kisses*; *rebus*, *rebuses*. If the singular ends in *ch* hard, the plu-

ral is formed by adding *s*: as, *monarch*, *monarchs*; *distich*, *distichs*.

Nouns which end in *o* have sometimes *es* added, to form the plural: as, *cargo*, *echo*, *hero*, *negro*, *manifesto*, *potato*, *volcano*, *wo*; and sometimes only *s*: as, *folio*, *nuncio*, *punctilio*, *seraglio*.

Common nouns ending in *y* preceded by a consonant, change *y* into *i* and add *es*, without increase of syllables: as, *fly*, *flies*; *duty*, *duties*. Other nouns in *y* add *s* only: as, *day*, *days*; *valley*, *valleys*; so likewise proper names: as, *Henry*, the *Henrys*.

The following nouns in *f*, change *f* into *v*, and add *es*, for the plural; *sheaf*, *leaf*, *loaf*, *beef*, *thief*, *calf*, *half*, *elf*, *skelf*, *self*, *wolf*, *wharf*: as, *sheaves*, *leaves*, &c. *Life*, *lives*; *knife*, *knives*; *wife*, *wives*; are similar. *Staff* makes *staves*: though the compounds of *staff* are regular; as, *flagstaff*, *flagstaves*. The greater number of nouns in *f* and *fe*, are regular; as, *fifes*, *strifes*, *chiefs*, &c.

The following are still more irregular: *man*, *men*; *woman*, *women*; *child*, *children*; *brother*, *brethren* [or *brothers*]; *foot*, *feet*; *ox*, *oxen*; *tooth*, *teeth*; *goose*, *geese*; *louse*, *lice*; *mouse*, *mice*; *die*, *dice*; *penny*, *pence*. *Dies* stamps, and *pennies* coins, are regular.

Many foreign nouns retain their original plural: as, *arcana*, *arcana*; *datum*, *data*; *erratum*, *errata*; *effluvium*, *effluvia*; *medium*, *media* [or *mediums*]; *stratum*, *strata*; *stamen*, *stamina*; *genus*, *genera*; *genius*, *genii*;^{*} (aerial spirits;) *magus*, *magi*; *radius*, *radii*; *appendix*, *appendices* [or *appendixes*]; *calx*, *calces*; *index*, *indices*;[†] (when referring to Algebraic quantities;) *vortex*, *vortices*; *axis*, *axes*; *basis*, *bases*; *crisis*, *crises*; *thesis*, *theses*; *antithesis*, *antitheses*; *dieresis*, *diereses*; *ellipsis*, *ellipses*; *emphasis*, *emphases*; *hypothesis*, *hypotheses*; *metamorphosis*, *metamorphoses*; *automaton*, *automata*; *criterion*, *criteria* [or *criteria*s]; *phenomenon*, *phenomena*; *cherub*, *cherubim*; *seraph*, *seraphim*; *beau*, *beaux* [or *beaus*].

Proper names of *individuals*, strictly used as such, have no plural.

When a title is prefixed to a proper name so as to form a sort of compound, the name, and not the title, is varied to form the plural: as, the *Miss Howards*--the two *Mr. Clarks*. But a title not regarded as a part of one compound name, must be made plural, if it refer to more than one: as, *Messrs. Lambert and Son*--*The Lords Calthorpe and Erskine*--*The Lords Bishops of Durham and St. David's*--the *Lords Commissioners of Justiciary*.

It is agreeable to analogy, and the practice of the generality of correct writers, to construe the following words as plural nouns: *pains*, *riches*, *alms*: and also, *mathematics*, *metaphysics*,

^{*} *Genius*, when it signifies a person of genius, has the regular plural.

[†] *Index*, when it signifies a pointer, or a Table of contents, is regular.

politics, ethics, optics, pneumatics, with other similar names of sciences.

Dr. Johnson says, that the adjective *much* is sometimes a term of number, as well as of quantity. This may account for the instances we meet with of its associating with *pains* as a plural noun; as, "much pains." The connexion, however, is not to be recommended.

The nouns *means* and *amends* are used both in the singular and the plural number.

Some words derived from the learned languages, are confined to the plural number: as, *antipodes, credenda, literati, minutiae*.

The following nouns being, in Latin, both singular and plural, are used in the same manner, when adopted into our tongue: *hiatus, apparatus, series, species*.

Compounds in which the principal word is put first, vary the principal word to form the plural, and the adjunct to form the possessive case: as, Sing. *father-in-law*, Plur. *fathers-in-law*. Poss. *father-in-law's*; Singular, *court-martial*, Plur. *courts-martial*, Poss. *court-martial's*. The possessive plural of such nouns, is never used.

Compounds ending in *ful*, and all those in which the principal word is put last, form the plural in the same manner as other nouns: as, *handfuls, spoonfuls, mouthfuls, fellow-servants, man-servants*.

Nouns of multitude, when taken collectively, generally admit of the plural form: as, *meeting, meetings*; but when taken distributively, they have a plural signification, without the form: as, "The jury were divided."

GENDERS.

Gender is the distinction of nouns with regard to sex.

There are three genders; the *masculine*, the *feminine*, and the *neuter*.

The *masculine gender* denotes animals of the male kind: as, *man, boy, king*.

The *feminine gender* signifies animals of the female kind: as, *woman, girl, duck, hen*.

The *neuter gender* denotes objects which are neither males nor females: as, *field, house, garden*.

Obs. 1.—Some nouns are equally applicable to both sexes; as, *cousin, friend, neighbour, parent, person, servant*. The gender of these is usually determined by the context. Thus, we may say; *Parents* is a noun of the masculine and feminine gender; *Parent*, if doubtful, is of the masculine or feminine gender; and *Parent*, if the gender is known by the construction, is of the gender so ascertained.

OBS. 2.—Generic names even when construed as masculine or feminine, often virtually include both sexes: as, "Hast thou given the *horse* strength? hast thou clothed *his* neck with thunder?"—"Doth the *hawk* fly by thy wisdom, and stretch *her* wings toward the south?"—*Job*. These are called *epicene* nouns.

OBS. 3.—The sexes are distinguished in three ways:

1st. By the use of different names: as, *bachelor*, *maid*; *boy*, *girl*; *brother*, *sister*; *earl*, *countess*, &c.

2d. By the use of different terminations: as, *abbot*, *abbess*; *administrator*, *administratrix*.

3d. By prefixing an attribute of distinction: as, *man-servant*, *maid-servant*; *male relations*, *female relations*.

OBS. 4.—The names of things without life, used literally, are always of the neuter gender. But inanimate objects are often represented figuratively, as having sex. Things remarkable for power, greatness, or sublimity, are spoken of as masculine: as, *time*, *death*, &c. Things beautiful, amiable, or prolific, are spoken of as feminine: as, *earth*, *nature*, *fortune*, *hope*, *spring*, *peace*, &c.

OBS. 5.—Nouns of multitude when they convey the idea of unity, are of the neuter gender; but when they convey the idea of plurality, they follow the gender of the individuals that compose the assemblage.

OBS. 6.—Creatures whose sex is unknown, are generally spoken of as neuter: as, "He fired at the *deer*, and wounded *it*."

CASES.

Cases are modifications that distinguish the relations of nouns and pronouns to other words.

In English, nouns have three cases, the *nominative*, the *possessive*, and the *objective*.

The *nominative case* simply expresses the name of a thing, or the subject of the verb: as, "The *boy* plays;" "The *girls* learn."

OBS.—The *subject* of a verb is that which answers to *who*, or *what* before it; "The *boy* runs"—who runs? The *boy*.

The *possessive case* expresses the relation of property or possession: as, the *boy's* hat, *my* hat.

OBS. 1.—The possessive case of nouns is generally formed, in the singular number, by adding to the nominative, *s* preceded by an *apostrophe*; and, in the plural, when the nominative ends in *s*, by adding an *apostrophe only*: as, sing. *boy's*, plural, *boys'*.

OBS. 2.—Plural nouns that do not end in *s*, form the possessive case in the same manner as the singular: as, *man's* *men's*.

OBS. 3.—When the singular and the plural are alike in the nominative, the apostrophe ought to follow the *s* in the plural, to distinguish it from the singular; *sheep's, sheeps'*.

OBS. 4.—In the singular number, the apostrophic *s* is omitted, when the use of it would give too much of the hissing sound, or increase the difficulty of pronunciation: as, "For *righteousness'* sake;" "For *conscience'* sake."

OBS. 5.—The apostrophe and *s* are sometimes added to mere characters, to denote plurality, and not the possessive case; as, two *a's*—three *b's*—four *9's*.

OBS. 6.—The apostrophe is frequently a sign of abbreviation; as; *'tis*, for *it is*; *he's*, for *he is*; *there's*, for *there is*, &c.

The *objective case* is that form or state of a noun or pronoun, which denotes the object of a verb, participle, or preposition; as, I know the *boy*; he knows *me*.

OBS. 1.—The *object* of a verb, participle, or preposition, is that which answers to *whom* or *what* after it: as, "I know the *boy*"—I know *whom*? The *boy*. *Boy* is therefore here in the *objective case*.

OBS. 2.—The nominative and the objective of nouns, are always alike in form, being distinguishable from each other only by their place in a sentence, or their simple dependence according to the sense.

When the thing to which another is said to belong, is expressed by a circumlocution, or by many terms, the sign of the possessive case is commonly added to the last term: as, "The king of Great *Britain's* dominions."

Sometimes, though rarely, two nouns in the possessive case, immediately succeed each other, in the following form: "My friend's wife's sister;" a sense which would be better expressed by saying, "the sister of my friend's wife;" or, "My friend's sister-in-law."

When we say, "A subject of the emperor's;" "A sentiment of my brother's;" more than one subject and one sentiment are supposed to belong to the possessor, and the nouns *emperor's* and *brother's*, are governed by the nouns *subjects* and *sentiments*, understood. But when this plurality is neither intimated, nor necessarily supposed, this form of expression should not be used: as, "This house of the *governor* is very commodious;" "The crown of the *king* (or the *king's crown*) was stolen;" "That privilege of the *scholar* was never abused."

DECLENSION OF NOUNS.

The declension of a noun is a regular arrangement of its numbers and cases. Thus:

<i>Singular.</i>		<i>Plural.</i>	
Nom.	friend,	Nom.	friends,
Poss.	friend's,	Poss.	friends',
Obj.	friend;	Obj.	friends.
Nom.	man,	Nom.	men,
Poss.	man's,	Poss.	men's,
Obj.	man;	Obj.	men.
Nom.	fox,	Nom.	foxes,
Poss.	fox's,	Poss.	foxes',
Obj.	fox;	Obj.	foxes.
Nom.	fly,	Nom.	flies,
Poss.	fly's,	Poss.	flies',
Obj.	fly;	Obj.	flies.



OF THE ADJECTIVE.

An Adjective is a word added to a noun, and generally expresses quality: as, A *wise* man; a *new* book. You *two* [persons] are diligent.

CLASSES.

Adjectives may be divided into six classes; namely, *common*, *proper*, *numeral*, *pronominal*, *participial*, and *compound*.

A *common adjective* is any ordinary epithet; as, *Good*, *bad*, *peaceful*, *warlike*.

A *proper adjective* is one that is formed from a proper name; as, *American*, *English*, *Platonic*.

A *numeral adjective* is one that expresses a definite number; as, *One*, *two*, *three*, *four*, *five*, *six*, &c.

Obs.—Numeral adjectives are of two kinds: namely,

1. Cardinal; as, *One*, *two*, *three*, *four*, &c.

2. Ordinal; as, *First*, *second*, *third*, *fourth*, &c.

A *pronominal adjective* is a definitive word which may either accompany its noun, or represent it understood; as, "*All* [men] join to guard what *each* [man] desires to gain."—*Pope*.

A *participial adjective* is one that has the form of a participle; as, An *amusing* story.

A *compound adjective* is one that consists of two or more words, generally joined by a hyphen; as, *Nut-brown*, *laughter-loving*, *four-footed*;—"A *two-foot* rule;" "A *wall three-feet thick*." See Obs. 3, p. 87.

MODIFICATIONS.

Adjectives have, commonly, no modifications but comparison.

Comparison is a variation of the adjective, to express quality in different degrees; as, *hard*, *harder*, *hardest*.

There are commonly reckoned three degrees of comparison, the *positive*, the *comparative*, and the *superlative*.

The *positive state* is that which is expressed by the adjective in its simple form; as, *hard*, *soft*, *good*, *small*.

OBS.--As the simple form of the adjective does not necessarily imply comparison, it may be better, in parsing, to call it the *positive state*, than the *positive degree*.

The *comparative degree* increases or lessens the signification of the positive; as, *harder*, *softer*, *better*, *smaller*.

The *superlative degree* increases or lessens the positive to the highest or lowest degree; as, *hardest*, *softest*, *best*, *smallest*.

REGULAR COMPARISON.

Adjectives are regularly compared, when the comparative degree is expressed by adding *er*, and the superlative, by adding *est* to them; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
great,	greater,	greatest.
wide,	wider,	widest.
hot,	hotter,	hottest.

The regular method of comparison is chiefly applicable to monosyllables, and to dissyllables ending in *y* or mute *e*.

COMPARISON BY ADVERBS.

The different degrees of a quality may also be expressed, with precisely the same import, by prefixing to the adjective the adverbs *more* and *most*: as, *wise, more wise, most wise; famous, more famous, most famous; amiable, more amiable, most amiable.*

The degrees of diminution are generally expressed, in like manner, by the adverbs *less* and *least*: as, *wise, less wise, least wise; famous, less famous, least famous, &c.*

Most adjectives of more than one syllable, must be compared by means of the adverbs; because they do not admit of a change of termination: thus, we may say, *virtuous, more virtuous, most virtuous*; but not *virtuous, virtuouser, virtuosest.*

Obs.—The prefixing of an adverb can hardly be called a variation of the adjective: the words may, with more propriety, be parsed separately, the *degree* being ascribed to the adverb.

IRREGULAR COMPARISON.

The following adjectives are compared irregularly: *good, better, best; bad or ill, worse, worst; little, less, least; much, more, most; many, more, most; far, farther, furthest; forth, further, furthest; late, later or latter, latest or last.*

Obs. 1.—All these irregular words, except *late* and the positives *good, bad, and many*, are adverbs as well as adjectives. *Far* is now seldom used as an adjective in the positive; and *forth*, never.

Obs. 2.—The words *hind, fore, in, out, up, under, mid, head, and top*, which in composition with nouns, are often used as adjectives, have a form of comparison that is both irregular and redundant: as, *hind, hinder, hindmost or hindermost; fore, former, foremost or first; in, inner, inmost or innermost; out, outer or utter, outmost, or utmost, outermost or uttermost; up, upper, upmost or uppermost; — under, undermost; mid or middle, —, midmost or middlemost; head, —, headmost; top, —, topmost.* But it may be remarked of the comparatives here given, as well as of the Latin *superior* and *inferior, anterior* and *posterior, interior* and *exterior, prior* and *ulterior, senior* and *junior, major* and *minor*, that they cannot, like other comparatives, be construed with the conjunction *than*.

Obs. 3.—Adjectives whose signification does not admit of different degrees, cannot be compared; as, *Two, second, all, right, immortal, infinite.*

Obs. 4.—Many words in English are sometimes nouns, sometimes adjectives: thus, in the phrases, “the chief good,” the vast immense of space,” *good* and *immense* are nouns; and in the phrases, “an iron bar,” “an evening school,” the words *iron* and *evening* are adjectives.

Obs. 5.—Though the adjective always relates to a substantive, (says Mr. Murray,) it is, in many instances, put as if it were absolute; especially where the noun has been mentioned before, or is easily understood, though not expressed: as, “I often survey the green fields, as I am very fond of *green*,” [colour;] “The wise, the virtuous, the honoured, famed and great,” that is, “persons;” “The twelve,” that is, “apostles;” “Have compassion on the *poor*; be feet to the *lame*, and eyes to the *blind*.”

N. B.—Words of the description pointed out in the last examples, are pure adjectives, and ought to be parsed as such; the learner always taking care to mention the nouns to which they relate: e. g. in the sentence, “Have compassion on the *poor*,” *poor* is an adjective, and relates to the noun *persons*, understood.

In poetry, the sign of the possessive case is sometimes, though rarely, applied to adjectives that have not their nouns expressed. But this liberty is scarcely allowable in prose.

Obs. 6.—The numerals are often used as nouns; and, as such, are regularly declined; as, By *tens*—For *twenty's* sake.

Obs. 7.—The words *one*, *other*, and *none*, when they stand for nouns, are indefinite pronouns; as, “The great *ones* (i. e. persons) of the world;” “Such a *one*;” “*Another's** wo;” “Let *others* do as they will;” “*None* escape.”—As pronouns, *one* and *other* are regularly declined like nouns: *other* and *others*, when used in this manner, are compound words, including the adjective *other* and some particular noun; as, “When you have perused these papers, I will send you the *others*,” i. e. the *other papers*. “He pleases some, but he disgusts *others*,” i. e. *other persons*.—*None* is used in both numbers; but it is not varied in its form.—See *Kirkham's grammar*, p. 107.

Obs. 8.—Comparatives are sometimes employed as nouns, and have the regular declension; as, “Our *superiors*—His *bettors*—The *elder's* advice.”

Obs. 9.—The following are the principal pronominal adjectives: *All*, *any*, *both*, *each*, *either*, *every*, *few*, *former*, *first*, *latter*, *last*, *many*, *neither*, *none*, *other*, *same*, *several*, *some*, *such*, *this*, *that*, *which*, *what*.

Obs. 10.—*None* is used in both numbers: as, “*None* is so deaf as he that will not hear:” “*None* of those are equal to these.”

Remarks on the subject of Comparison.

“If we consider the subject of comparison attentively, we shall perceive that the degrees of it are infinite in number, or at least indefinite. The following instances will illustrate this position.

* Custom authorizes the union of the article *an* and the word *other*. Their union, however, sometimes leads to an improper repetition of the article; as, ‘Another such a man,’—for, ‘Another such man,’—or, ‘Such another man.’

A mountain is larger than a mite;—by how many degrees? How much bigger is the earth than a grain of sand? By how many degrees was Socrates wiser than Alcibiades? or by how many degrees is snow whiter than this paper? It is plain, that to these, and many other questions of a similar nature, no *definite* answers can be returned.”

“In quantities, however, that may be *exactly* measured, the degree of excess may be exactly ascertained. A foot is just twelve times as long as an inch; and an hour is sixty times the length of a minute. But in regard to *qualities* which cannot be measured exactly, it is impossible to say how many degrees may be comprehended in the comparative excess.”

“But though these degrees are infinite or indefinite in fact, they cannot be so in language: it is not possible to accommodate our speech to such numberless gradations; nor would it be convenient, if language were to express many of them. In regard to unmeasured quantities and qualities, the degrees of more and less, (besides those marked above,) may be expressed intelligibly, at least, if not accurately, by certain adverbs, or words of like import: as, ‘Virtue is *greatly* preferable to riches;’ ‘Socrates was *much* wiser than Alcibiades;’ ‘Snow is *a great deal* whiter than this paper;’ ‘The tide is *considerably* higher to-day than it was yesterday;’ ‘Epaminondas was *by far* the most accomplished of the Thebans;’ ‘The evening star is a very splendid object, but the sun is *incomparably* more splendid;’ ‘The Deity is *infinitely* greater than the greatest of his creatures.’ The inaccuracy of these, and the like expressions, is not a material inconvenience; and, if it were, it is unavoidable: for human speech can only express human thought; and where thought is necessarily inaccurate, language must be so too.”

“The comparative may be so employed, as to express the same pre-eminence or inferiority as the superlative. Thus, the sentence, ‘Of all acquirements, virtue is the *most valuable*,’ conveys the same sentiment as the following: ‘Virtue is *more valuable* than every other acquirement.’”

“When we properly use the comparative degree, the objects compared are set in *direct opposition*, and the one is not considered as a part of the other, or as comprehended under it. If I say, ‘Cicero was more eloquent than the Romans,’ I speak absurdly; because it is well known, that of the class of men expressed by the word *Romans*, Cicero was one. But when I assert that ‘Cicero was more eloquent than all the *other* Romans, or than any other *Roman*,’ I do not speak absurdly: for though the persons spoken of were all of the same class or city, yet Cicero is here set in contradistinction to the rest of his countrymen, and is not considered as one of the persons with whom he is compared. Moreover, if the Psalmist had said, ‘I am the wisest of my teachers,’ the phrase would have been improper, because it would imply that he was one of his teachers. But when he says, ‘I am wiser than my teachers,’ he does not consider himself as

one of them, but places himself in contradistinction to them. So also, in the expression, 'Eve was the fairest of her daughters,' the same species of impropriety is manifest; since the phrase supposes, that Eve was one of her own daughters. Again, in the sentence, 'Solomon was the wisest of men,' Solomon is compared with a kind of beings, of whom he himself is one, and therefore the superlative is used. But the expression, 'Solomon was of all men the wiser,' is not sense: because the use of the comparative would imply, that Solomon was set in opposition to mankind; which is so far from being the case, that he is expressly considered as one of the species."

"As there are some qualities which admit of comparison, so there are others which admit of none. Such, for example, are those which denote that quality of bodies arising from their figure, as when we say, "A *circular* table; a *quadrangular* court; a *conical* piece of metal," &c. The reason is, that a million of things participating the same figure, participate it equally, if they do it at all. To say, therefore, that, while A and B are both quadrangular, A is more or less quadrangular than B is absurd. The same holds true in all attributives denoting *definite quantities*, of whatever nature. Thus the *two-foot* rule C. cannot be more a *two-foot* rule than any other of the same length. For as there can be no comparison without *intension* or *remission*, and as there can be no intension or remission in *things always definite*, these attributives can admit of no comparison. By the same method of reasoning, we discover the cause why no substantive is susceptible of these degrees of comparison. A mountain cannot be said more to be, or to exist, than a molehill; but the more or less must be sought for in their qualities.

EXERCISES FOR PARSING.

(CHAPTER II.)

In which it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles and nouns. Thus:

James is a lad of uncommon talents.

James is a proper noun of the masculine gender, third person, singular number, and nominative case.

1. A noun is the name of any person, place, &c. *as in the beginning of Etymology.*
2. A proper name, or noun, is the name of some particular individual, &c.
3. The third person is that which denotes the person, &c. merely spoken of.
4. The singular number expresses but one object.
5. The masculine gender denotes, &c. *as in the definition.*
6. The nominative case is that form or state, &c. &c. to the

end of the sentence, distinguishing each part of speech, and repeating the definitions.

LESSON I.

Science strengthens and enlarges the mind.

A large ship, traversing the ocean by force of the wind, is a noble proof of the power and ingenuity of man.

When spring returns, the trees resume their verdure, and the plants and flowers display their beauty.

I John saw these things and heard them.

LESSON II.

And all the king's servants, that were in the king's gate, bowed, and revered Haman: but Mordecai bowed not, nor did him reverence.

Esther put on her royal apparel, and stood in the inner court of the king's house.

A mother's tenderness and a father's care are nature's gifts for man's advantage.

Then shall man's pride and dulness comprehend

His actions', passions', being's use and end.—*Pope.*

(CHAPTER III.)

In which it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, and adjectives.

LESSON I.

I prefer the honest course.

There is an easier and better way.

Earthly joys are few and transitory.

Heavenly rewards are complete and eternal.

The best and wisest men are sometimes in fault.

Demosthenes was a famous Grecian orator.

This plain old man has more wit than all his opponents.

The three rooms on the second floor, are smaller and less convenient than the others.

The largest and most glorious machines contrived and erected by human skill, are not worthy of a comparison with the magnificent productions of nature.

LESSON II.

The first years of man must make provision for the last.

External things are naturally variable, but truth and reason are always the same.—*Johnson.*

'To him that lives well,' answered the hermit, 'every form of life is good; nor can I give any other rule for choice, than to remove from all apparent evil.'—*Id.*

Come, calm Content, serene and sweet!
 O gently guide my pilgrim feet
 To find thy hermit cell;
 Where, in some pure and equal sky,
 Beneath thy soft indulgent eye,
 The modest virtues dwell.—*Barbauld.*

OF THE PRONOUN.

A Pronoun is a word used instead of a noun: as, 'The boy loves *his* book; *he* has long lessons; and *he* learns *them* well.

OBS. 1.—The word for which a pronoun stands, is called its antecedent. Some grammarians, however, have limited the term *antecedent*, to the word represented by a relative.

OBS. 2.—Sometimes, the pronoun is used to represent an adjective, a sentence, a part of a sentence, and sometimes even a series of propositions: as, "They supposed him to be *innocent*, *which* he certainly was not." "His friend bore the abuse very patiently; *which* served to increase his rudeness: *it* produced, at length, contempt and insolence."

OBS. 3.—The pronouns *I* and *thou*, in their different modifications, stand immediately for persons that are, in general, sufficiently known without being named; and the relatives that come after them, may be referred to these pronouns, as their antecedents.

OBS. 4.—The other personal pronouns are sometimes taken in a general or absolute sense, to denote persons or things not previously mentioned; and pronouns of this description may be considered as the antecedents to the relatives that come after them: as, "*He* that hath knowledge, spareth his words."

OBS. 5.—The interrogative *who*, often stands in construction as the antecedent to the relative *that*: as, "*Who* that has any sense of religion, would have argued thus?"

-CLASSES.

Pronouns are divided into two classes; *personal* and *relative*.

A *personal pronoun*, is a pronoun that shows, by its form, of what person it is. The simple personal pronouns are five: namely, *I*, of the first person; *thou*, of the second person: *he*, *she*, and *it*, of the third person.

A *relative pronoun*, is a pronoun that represents an antecedent word or phrase, and connects different clauses of a sentence. The relative pronouns are, *who*, *which*, *what*, and *that*.

OBS. 1.—*Who*, is applied to persons only; *which*, (as a relative,) to animals and inanimate things; *what*, (as a mere relative pronoun,) is applied to things only: *that*, is applied to persons, animals, or things.

OBS. 2.—The relative *what* is a kind of compound word, including both the antecedent and the relative; and is generally equivalent to *that which* or *the thing which*. In this double relation, *what* represents two cases at the same time; as, "He is ashamed of *what* he has done;" that is, of *that* [thing] *which* he has done. It is sometimes equivalent to *the things which*.

OBS. 3.—*What* has sometimes, though rarely, the signification of both an adjective and a relative at the same time, and is placed, as an adjective, before the noun to which it relates; as, "*What* money we had, was taken away;" that is, *All* the money *that* we had, &c.—The compound *whatever* or *whatsoever* has the same peculiarities of construction; as, "We will certainly do *whatsoever* thing goeth forth out of our own mouth."—*Jer*.

OBS. 4.—*Who*, *which*, and *what*, when the affix *ever* or *soever* is added, have an unlimited signification, and frequently perform the office of two cases at the same time: as, "*Whoever* attends will improve;" that is, "*Any person who* attends, will improve.—"*Whatever* is worth doing at all, is worth doing well." i. e. *Any thing that* is worth doing, &c.

OBS. 5.—*Which* and *what* are often prefixed to nouns (expressed or understood) as definitive or interrogative adjectives; and, as such, may be applied to persons, or animals, as well as to things: as, "*What* [work or business] are you doing?" "*What* man?" "*Which* boy?" &c.

OBS. 6.—*That* is a relative pronoun, when it is equivalent to *who* or *which*; as, "The days *that* [which] are past, are gone forever." It is a definitive or pronominal adjective, when it relates, as an adjective, to a noun expressed or understood; as, "*That* book is new." In other cases, it is a conjunction; as, "Live well, *that* you may die well."

OBS. 7.—The word *as*, though usually a conjunction, has sometimes the construction of a relative pronoun; as, "The Lord added to the church daily such [persons] *as* should be saved."—*Acts*, ii. 47.

"Some writers" (says Mr. Murray) have classed the interrogatives as a separate kind of pronouns; but they are too nearly related to the relative pronouns, both in nature and form, to render such a division proper. They do not, in fact, lose the character of relatives, when they become interrogatives. The only difference is, that *without* an interrogation, the relatives have reference to a subject which is antecedent, definite, and known; *with* an interrogation, to a subject which is subsequent, indefinite, and unknown, and which it is expected that the *answer* should express and ascertain."

These remarks appear to be judicious, so far as the relative

who is concerned. But surely the writer of them, though very sagacious in commenting on the "*form*" of the interrogatives, must have paid but very little attention to the "*nature*" of *which* and *what*, when he asserted that "*the only difference* is, that without an interrogation," &c. &c. as above.—There is a very material difference in other respects. *Which*, as a *relative*, is applied only to animals and inanimate objects;—as an *interrogative*, it is applied also to persons. *What*, as a *relative*, is always equivalent to two or more words, and applied to things only;—as an *interrogative*, it has the signification of but a single word; it always relates to a noun immediately after it, either expressed or understood; and is applied (as has been already shown) to persons, or to animals, as well as to things. When this interrogative has no noun expressed to it, the word *thing*, or *work*, or *business*, is always understood.

MODIFICATIONS.

Pronouns have the same modifications as nouns; namely, *Persons*, *Numbers*, *Genders*, and *Cases*.

Obs. 1.—In the personal pronouns, most of these properties are distinguished by the words themselves; in the relative pronouns, they are ascertained chiefly by the antecedent and the verb.

Obs. 2.—The pronoun *I*, is of the first person, singular; *thou*, is the second person, singular; *he*, *she*, or *it*, is the third person, singular. *We*, is the first person, plural; *ye* or *you*, is the second person plural; *they* is the third person plural.

Obs. 3.—The personal pronouns of the first and second persons, are equally applicable to both sexes; and should be considered masculine or feminine, according to the known application of them. The speaker and the hearer, being present to each other, of course know the sex to which they respectively belong; and whenever they appear in narrative, we are told who they are.



DECLENSION OF PRONOUNS.

The declension of a pronoun is a regular arrangement of its numbers and cases.

The personal pronouns are thus declined:

I, of the first person.

Sing.	Nom. I,	Plur.	Nom. we,
	Poss. my; or mine,		Poss. our, or ours
	Obj. me,		Obj. us.

THOU, of the second person.

<i>Sing.</i>	Nom. thou,	<i>Plur.</i>	Nom. ye,* or you,
	Poss. thy, or thine,		Poss. you, or yours.
	Obj. thee;		Obj. you.

HE, SHE, and IT of the third person.

HE, of the masculine gender.

<i>Sing.</i>	Nom. he,	<i>Plur.</i>	Nom. they,
	Poss. his,		Poss. their, or theirs,
	Obj. him;		Obj. them.

SHE, of the feminine gender.

<i>Sing.</i>	Nom. she,	<i>Plur.</i>	Nom. they,
	Poss. her, or hers,		Poss. their, or theirs,
	Obj. her;		Obj. them.

IT, of the neuter gender.

<i>Sing.</i>	Nom. it,	<i>Plur.</i>	Nom. they,
	Poss. its,		Poss. their, or theirs,
	Obj. it;		Obj. them.

OBS. 1.—*You* was formerly restricted to the plural number; but now it is employed to represent either a singular or a plural noun of the second person. It ought to be recollected, however, that when used as the representative of a singular noun, the verb connected with this pronoun should always be plural. Thus, instead of saying, “When *was* you there, Thomas?” we should say, “When *were* you there?” *Thou* is confined to poetry and to the solemn style.

OBS. 2.—*Mine, thine, hers, ours, yours, theirs*, invariably stand for, not only the person possessing, but, also, the thing possessed, which gives them a *compound* character. They may, therefore, be properly denominated *Compound Personal Pronouns*; and as they always perform a double office in a sentence, by representing *two other words*, and, consequently, including two cases, they should, like the compound relative *what*, be parsed as two words. Thus, in the example, “You may imagine what kind of faith theirs was,” *theirs* is a compound personal pronoun, equivalent to *their faith*. *Their* is a personal pronoun, of the third person, plural number, and in the possessive case, and

*The use of the pronoun *ye* is confined to the solemn style, and to the burlesque.

governed by *faith*. *Faith* is a noun, of the neuter gender, &c. &c.—and in the nominative case to the verb “was.”

Objections to this method of treating these pronouns, will doubtless be preferred by persons who assert that a noun is understood after these words, and not represented by them. But this is assertion without proof; for if a noun were understood, it might be supplied. If the question be put, Whose book? and the answer be, *mine, ours, hers, or theirs*, the word *book* is included in such answer. Were it not included, we might supply it, thus, *mine book, ours book, &c.* This, however, we cannot do, for it would be giving a *double* answer: but when the question is answered by a noun in the possessive case, the word *book* is not included, but implied; as, Whose book?—John’s, Richard’s; that is, John’s *book*; Richard’s *book*.—If *what*, when compound, should be parsed as two words, why not *mine, thine, his, hers, ours, yours, and theirs*?—Kirkham’s *gram.* pp. 100, 101.

Obs. 2.—*Mine* and *thine* were formerly used before all words beginning with a vowel sound. But this construction is now obsolete, or peculiar to the poets.

The word *self* added to the personal pronouns, forms a class of *compound personal pronouns*; which are used when an action reverts upon the agent, and also when some persons are to be distinguished from others: as, sing. *myself*, plur. *ourselves*; sing. *thyself*, plur. *yourselves*; sing. *himself, herself, itself*, plur. *themselves*. They all want the possessive case, and are alike in the nominative and objective. Sometimes, for the sake of emphasis, they are expressed in the same construction with the noun for which they stand; sometimes, with a simple pronoun: as, “*David himself* was of that opinion;” “*I myself* was present when it happened.”

The word *own* is added to the possessive cases *my, thy, his, her, our, your, their*. It is emphatical, and implies a silent contrariety or opposition: as, “I live in *my own* house,” that is, “not in a hired house.”

Hissself, theirselves, itsself, are obsolete. When an adjective or the word *own* is prefixed to *self*, the pronouns are written separately in the possessive case: as, *My single self—My own self—Their own selves*.

The relative pronouns are thus declined:

Who, applied to persons.

Sing. Nom. who,
Poss. whose,
Obj. whom;

Plur. Nom. who,
Poss. whose,
Obj. whom.

WHICH, *applied to animals and things.*

Sing. Nom. which,	Plur. Nom. which,
Poss.* ———,	Poss. ———,
Obj. which,	Obj. which.

WHAT, *applied to things.*

Sing. Nom. What,	Plur. Nom. what,
Poss. ———,	Poss. ———
Obj. what,	Obj. what.

THAT, *applied to persons, animals, and things.*

Sing. Nom. that,	Plur. Nom. that,
Poss. ———,	Poss. ———,
Obj. that,	Obj. that.

The compound relative pronoun, *whoever* or *whosoever*, is declined like *who*.



EXAMPLES FOR PARSING

(CHAPTER IV:)

In which it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, adjectives, and pronouns.

LESSON I.

I who was present, know the particulars.

He who has not virtue, is not truly wise.

She met him; and we met them.

An enemy that disguises 'himself' under the veil of friendship, is worse than one that declares open hostility.

He that improperly reveals a secret, injures both himself and them to whom he tells it.

LESSON II.

All men have their frailties. Whoever looks for a friend without imperfections, will never find what he seeks. We love our—

* *Whose* is sometimes used as the possessive case of *which*.

selves with all our faults; and we ought to love our friends in like manner.

Selina's benevolence and piety engaged the esteem of all who knew her.

When the Saxons subdued the Britons, they introduced into England their own language; which was a dialect of the Teutonic, or Gothic.



OF THE VERB.

A Verb is a word that signifies *to be*, *to act*, or *to be acted upon*: as, *I am*, *I rule*, *I am ruled*.

CLASSES.

Verbs are divided, with respect to their form, into two classes; *regular* and *irregular*. To these, perhaps, may be added a third class; namely, of *defective* verbs.

A *regular verb* is a verb that forms the preterit and the perfect participle by assuming *d* or *ed*; as, *love*, *loved*, *loved*—*command*, *commanded*, *commanded*.

An *irregular verb* is a verb that does not form the preterit and the perfect participle by assuming *d* or *ed*; as, *see*, *saw*, *seen*.

Obs.—Regular verbs form their preterit and perfect participle, by adding *d* to final *e*, and *ed* to all other terminations. The verb *hear*, *heard*, *heard*, adds *d* to *r*, and is therefore irregular.

A *defective verb* is a verb which wants some of the principal parts.

Verbs are divided, with respect to their signification, into four classes; *active-transitive*, *active-intransitive*, *passive*, and *neuter*.

An *active-transitive verb* is a verb that expresses an action which has some person or thing for its object; as, "*Cain slew Abel*."

An *active-intransitive verb* is a verb that expresses an action which has no person or thing for its object; as, "*John walks*."

A *passive verb* is a verb that represents its subject, or nominative, as being acted upon, as, "*I am compelled*."

A *neuter verb* is a verb that expresses neither action

nor passion, but simply being, or a state of being; as, "Thou *art*—He sleeps."

Obs. 1.—Active-transitive verbs generally take the agent before them and the object after them; as, "Cæsar *conquered* Pompey." Passive verbs (which are derived from *active-transitive* verbs) reverse this order, and denote that the subject, or nominative, is affected by the action; and the agent follows, being introduced by the preposition *by*: as, "Pompey *was conquered* by Cæsar."

Obs. 2.—Most active verbs may be used either transitively or intransitively. Active verbs are transitive when there is any person or thing expressed or clearly implied, upon which the action terminates; when they do not govern such an object, they are intransitive.

Obs. 3.—Some verbs may be used either in an action or a neuter sense. In the sentence, "Here I rest," *rest* is a neuter verb; but in the sentence, "Here I rest my hopes," *rest* is an active-transitive verb, and governs *hopes*. So also, in the sentence, "She made him laugh," *laugh* is a verb neuter; but in the sentence, "She laughs him to scorn," the word *laughs* is an active verb.

OF COMPOUND VERBS.

Obs. 1.—Verbs are often compounded of a verb and a preposition, or of a verb and an abverb; as, *to uphold*, *to invest*, *to overlook*: and this composition sometimes, indeed generally, gives a new sense to the verb; as, *to understand*, *to withdraw*, *to forgive*.

But in English, the particle taken into composition is more frequently placed after the verb, and separately from it; in which situation it is not less apt to affect the sense of it; and *must* be considered as *belonging to the verb, and as a part of it*. As, *to cast*, is to throw; but *to cast up* (that is, *to compute*) *an account*, is quite a different thing; thus, *to fall on*, *to bear out*, *to give over*, &c. So that the meaning of the verb, and the propriety of the phrase, depend on the particle subjoined. As the distinct component parts of these words are, however, no guide to the sense of the whole, this circumstance contributes greatly towards making our language peculiarly difficult to foreigners. It may not be useless to observe, that when expressions of this form can be converted into the passive voice, without deviating from the practice of correct speakers and writers, they are compound active verbs; otherwise, they are not. Sometimes there may be an ambiguity in expressions of this description. For example, if I say, "They laughed at my house," the meaning may be, either that my house *was laughed at* by them, or that they were *at my house*, and *laughed* when they were there. In the former case, *laughed at* should be considered as a compound

active verb; in the latter, the word *laughed* is a neuter verb, and at a preposition.

Obs. 2.—Sometimes, a substantive and the preposition *of* are compounded with the verb; and *must be considered as parts of the verb*: as, “*I make use of it;*” “*He took notice of it;*” “*He takes care of it;*” &c.—This will appear evident to the learner, if we express the same sentiments in the passive voice: thus, “*It was taken notice of by him;*” “*It is made use of by me;*” “*It is taken care of by him.*” &c.

MODIFICATIONS.

Verbs have modifications of four kinds; namely, *Moods, Tenses, Persons, and Numbers.*

Moods are different forms of the verb, each of which expresses the being, action, or passion, in some particular manner.

There are four moods, the *Indicative*, the *Imperative*, the *Subjunctive*, and the *Infinitive*.

The *Indicative mood* simply indicates or declares a thing; as, “*He loves, he is loved;*” or it asks a question; as, “*Does he love?*” “*Is he loved?*”

The *Imperative mood* is used for commanding, exhorting, entreating, or permitting: as, “*Depart thou.*”—“*Be comforted.*”—“*Forgive me.*”—“*Go in peace.*”

The *Subjunctive mood* represents a thing under a condition, wish, supposition, &c. and is preceded by a conjunction, expressed or understood, and attended by another verb: as, “*I might write if I chose.*”—“*If he wrote a good hand, I would employ him.*”—“*If he had been in town yesterday, I should have seen him.*”—“*I wish [that] he had a proper sense of his duty.*”—“*When he comes we shall be better informed.*”—“*As soon as he has dined, he will attend to your affairs.*”

The *Infinitive mood* expresses a thing in a general and unlimited manner, without any distinction of number or person: as, “*to act,—to speak,—to be feared.*”

Remarks on the Moods.

1.—Bishop Lowth, in his *Introduction to English Grammar*, p. 50, says,—“In English, the several expressions of conditional will, possibility, liberty, obligation, &c. come all under the subjunctive mode. The mere expressions of will, possibility, liber-

ty, obligation, &c. belong to the Indicative mode: it is their conditionality, their being subsequent, and depending upon something preceding, that determines them to the Subjunctive mode."

2.—Doctor Priestly makes no distinction at all, as to *moods*. And in speaking of the verbs *shall*, *will*, *can*, and *may*, he says they "express no certain distinction of time; and, therefore, have no proper tenses: but they have two forms, one of which expresses absolute certainty, and may, therefore, be called the *absolute form*; and the other implies a condition, and may, therefore, be called the *conditional form*."

3. The Rev. T. E. Higginson, a highly respectable grammarian, has the following questions and answers:—"Which are the Auxiliaries added to the Verb, to express the Time?" "The Auxiliaries *do*, *be*, *have*, *shall*, and *will*."—"Are there no other Verbs generally called Auxiliaries?" "Yes, there are several; as, *let*, *may*, *can*, *might*, *could*, *would*, *should*, *must*: but as these verbs do not of themselves express the Time, that, being determined by the drift of the sentence, they are improperly termed Auxiliaries. They are rather defective verbs, having in themselves a determinate signification, and requiring the verb that follows them to be in the infinitive mode without the sign *to* prefixed."

In a note on this answer, he observes:—"This will answer all the purposes of English Grammar, with which alone we are now concerned, and will much simplify our language, which has been rendered more complex and unintelligible, by endeavouring to accommodate its construction to the Latin tongue, and thereby heaping an unnecessary burthen upon the mere English scholar."

His next question and answer run thus:—"You say that these verbs do not mark the Time, which you seem to make the proper characteristic of an Auxiliary, and that of consequence they are improperly *Auxiliaries*: but I thought that *might*, *could*, *would*, and *should*, were generally esteemed the past times of the verbs *may*, *can*, *will*, and *shall*?"—"They are generally esteemed so; but, I think, improperly. ¶ See note b."

"^b Certainly improperly: for if they be the past times of these verbs, they should in themselves exhibit a past signification, as the past times of other verbs do; as for instance, if I say "I loved Nancy, I bore arms," it evidently appears that those actions are past; but I may use any of the above verbs, *might*, *could*, *would*, *should*, either in the present, the past, or the future time. It is the verb to which they are joined, or some other particle annexed to it, which determines of what time they are: as for example, "I *might*, *could*, *would*, or *should* do it *now*. I *might*, &c: *have done* it *yesterday*. I *could*, *would*, or *should* do it *to-morrow*." They seem therefore to hold the rank of primitive verbs, as well as the others, and not to be their *past* times any more than they are their *future*; besides, to speak of the past times of future verbs, as *will*, and *shall*, sounds somewhat odd."

"My position will appear still more evident, if to the examples of the Past Imperfect given us by the Grammarians, as formed by these verbs; as, "I might love, I should write," a particle expressive of Time Past be added: as, "I might love yesterday, I should write yesterday," it would make a senseless jargon, and confound the present and past times. For to make it sense, we must take the assistance of another auxiliary, and the past participle, which being expressive of past time, gives a clear idea; as, "I might, could, *would*, or should *have written* yesterday."

"The exclusion of these verbs from the rank of auxiliaries, necessarily requires that we exclude the potential mode, which is formed by them, from being a proper mode of the English Tongue; and indeed, if our definition of the modes be just, it is evident that the several signs by which that mode is marked belong to the Indicative, they being simply declarative, or interrogative, as in the following examples:

"Here we *may* reign secure.
Firm they *might* have stood, yet fell."

MILTON.

"What *could* I do?
With pious sacrilege a grave I stole,
Nor writ her name whose tomb *should* pierce the skies."

YOUNG."

"The potential mode in Latin is rendered into English by the help of those verbs, and therefore the English Grammarians have formed a potential mode to accommodate it to the Latin Tongue, how improperly, will, I hope, appear by comparing the several passages that refer to it in this Grammar, as well as injudiciously burthening the mere English scholar with unnecessary distinctions.—Yet supposing us to allow a potential mode in English, we could not, even so, make the two languages perfectly agree, as there are modes of expression in the Latin, perfectly similar to our English construction in the indicative, and these interspersed through all the Latin books to which the young Tyro is first introduced.

"Qui *possum*, quæso, *facere* quod *quereris*,
Lupe?"

"Nec quem petebat, adeo *potuit attingere*."

"Servitus obnoxia

Quid quæ *volebat* non *audebat dicere*."—Phædrus."

Mr. James Brown (American Grammar, pp. 113, 114,) makes the following observations, respecting the verbs *may*, *can*, *must*, *might*, *could*, *would*, *should*:—"It is said by all who have gone before us upon this science, that *may*, *can*, *must*, are of the PRESENT TENSE. And that *may have*, *can have*, *must have*, are of the perfect tense; or that the auxiliaries, *may* and *have*, joined to the principal verb, constitute the PERFECT TENSE. But in the ex-

pression: God *must have known* the fate of man before he created them, this verb, or combination of verbs, is, in truth, of the PLUPERFECT TENSE."

"Again. In the expression:

James *may have learned* his lesson last evening, the verb is of the IMPERFECT OR PAST TENSE."

"2. It is laid down as a sound principle in our language, that MIGHT, COULD, WOULD, and SHOULD, are verbs of the IMPERFECT OR PAST TENSE. But we cannot properly say, he SHOULD write to his friend last week. MIGHT and SHOULD have no allusion to *past* time. They belong to the class of auxiliary verbs which denote the *present* time. WOULD and COULD relate to *past* time; as I *could* write last year, a better hand than I can this. They *would* return last week. That is, they were *determined*."

"3. It is said that the pluperfect tense signifies a thing that *past* prior to some point of time specified in the same sentence. If this *be* a correct definition of the tense, the verb *might have loved*, may, or it may not be pluperfect in its tense. For example: I might have loved her *after* she returned to the city. Here the act of loving is represented as having been possible *after* (not *before*) the other point of time. Again: The lad *should have gone* immediately *after* his father bade him!!! "Finally, we may see from examples which occur every hour, that these very verbs which are confined by our ENGLISH GRAMMARS, to the *pluperfect* tense, are in the *past* or *imperfect*, as often as they are in the *pluperfect*:" &c.—And, he might have added,—in the *perfect* tense also."

The same author, in speaking of these verbs, (pp. 153, 154,) says, "The auxiliaries of which we are now treating, have nothing but the capacity of becoming almost any thing which the preceding, or the succeeding circumstances, may dictate. These verbs have a species of *floating* tense, which may be brought to, or fixed, by the cable found in expressed or implied incidents. But, as we have expressed under page 113, the fallacy of the tense distinctions which have been forced upon these *auxiliaries*, as well as *may*, *can*, *must*, together with *may-have*, *must-have*, *can-have*, we have now only to ask, where is the use of presenting a *conjugation* of them? We conceive that there is none, and, therefore, shall dismiss them?"

In page 153, he also says: "Finally, the tenses produced by these auxiliaries, are variable, so much so, that nothing can fix them but *adjuncts*, or the *context*."

Mr. Noah Webster, in his "Rudiments of English Grammar," (Syntax, RULE XXXI.) says: "The verbs *bid*, *make*, *see*, *hear*, *feel*, *let*, and the auxiliaries *may*, *can*, *must*, *shall*, *will*, *dare*, and *need*, are followed by the infinitive mode without the sign *to*."

THE ACADEMICIAN, an excellent work on Education, by Messrs. A. & J. W. Picket, of New-York, contains the following passages:

"I may go," and "I might go," are radically future in their

application. "I should go," is equally future with "I shall go," though not otherwise synonymous. "I can go," and "I could go," are also future, as applied to the verb "go."—"I might go," is future, as applied to the verb "go," though the preterite of the verb "may." For the purpose of tracing the source in this phraseology, it is of importance to observe that "may" and "might," which are different in their own tense, impress different characters on the future event which they are employed to introduce. Both of them express an uncertain or conditional futurity. But "may" signifies a state of greater preparation, and expresses a belief in the probability of the condition being obtained, and the consequent contingency taking place. "I may if you will," expresses greater readiness than "I might if you would." The latter phrase is either a hesitating way of intimating that we are partially prepared, on which account it would on some occasions be reckoned less polite: or signifies a hesitation, originating in our modified hopes respecting the condition, and then it is a more diffident manner of making a proposal. But the question recurs, why should the past tense be preferred for this uncertain mode of speaking of futurity? We should be happy to present a satisfactory solution to that problem."—I answer without hesitation, (and I am justified in my assertion, by the judicious observations which I have quoted above, from Lowth, Priestly, and James Brown,) that 'a satisfactory solution to that problem' can never be presented, so long as *might*, *could*, *would*, *should*, are considered the past tenses of *may*, *can*, *will*, and *shall*.—See the Rules of Syntax, in this grammar.

My object in making the preceding quotations, has been, to show that a Potential mood is by no means suited to the genius of our language: and it is presumed that, to any person who regards *consistency*, they will appear quite sufficient for this purpose. In a subsequent part of this work, I shall endeavour to give some satisfactory explanations respecting the *defective verbs*.

The reader, by turning to the conjugation of the verb "TO WRITE," will perceive that in my theory of a Subjunctive mood, I differ widely, very widely, from all my predecessors on this subject. Let it be remembered, however, that a great diversity of opinion has hitherto existed among our most respectable and popular Grammarians, with regard to a Subjunctive mood: so that *established custom* must not be objected to me in this case. I invite the most fastidious critic to prove, that my arrangement of a Subjunctive mood is not "*more consistent and regular, and more conformable to the DEFINITIONS*" of the tenses, than any other that has been offered to the public.

The following extracts, from Murray's Grammar, are recommended to the attention of the reader:

"We have stated, for the student's information, the different opinions of Grammarians respecting the English Subjunctive mood: *First*, that which supposes there is no such mood in our

language; *Secondly*, that which extends it no farther than the variations of the verb extend; *Thirdly*, that which we have adopted, and explained at large; and which, in general, corresponds with the views of the most approved writers on English Grammar. We may add a *Fourth* opinion; which appears to possess, at least, much plausibility. This opinion admits the arrangement we have given, with one variation, namely, that of assigning to the first tense of the subjunctive, two forms: 1st, that which simply denotes contingency: as, "If he *desires* it, I will perform the operation;" that is, "If he *now* desires it;" 2dly, that which denotes both contingency and futurity: as, "If he *desire* it, I will perform the operation;" that is, "If he should *hereafter* desire it." The last theory of the subjunctive mood, claims the merit of rendering the whole system of the moods consistent and regular; of being more conformable than any other, to the definition of the subjunctive; and of not referring to the indicative mood, forms of expression, which ill accord with its simplicity and nature. Perhaps this theory will bear a strict examination:—No indeed, Mr. Murray; nor the theory that *you* have adopted!

"Some critics assert," (says Mr. Murray) "that as the phrase, 'If he *desire* it,' has a future signification, it should be considered and arranged as a future tense."—Why not? How can the learner reconcile it to reason, how can he conceive that the verb *desire* has both a *present* and a *future* signification, at the same time?

"But as all our grammarians" (continues Mr. Murray) "concur in classing this form of expression under the present tense; as it nearly resembles the form of this tense: and appears to be closely connected with it;" (just as *closely* as is the *future*!) "and as no possible inconvenience can arise from adhering to general usage, when the subject is well explained;"' (*well explained*!) "we think that the present arrangement is perfectly justifiable. There is certainly *no more* impropriety" (certainly *NO MORE*) "in arranging phrases of this nature under the present tense, than there is in classing the following modes of expression with that tense. 'When he *arrives*, he will hear the news.'" "Before he *decides* he should examine with care." "The more she *improves* the more amiable she will be." These forms of expression clearly refer to future time, and yet, even by our critics themselves, they are acknowledged to be properly placed in the present tense."—Sorry, sorry critics these, indeed. But why do they *acknowledge* that these forms of expression, which "*clearly refer to future time*," are "*properly placed in the present tense*"? Is it because "*they nearly resemble the form of this tense*"? If this is the best *reason* they can advance, the word *Tense* cannot, according to their vocabulary, mean "*a distinction of time*."

TENSES.

Tenses are those modifications of the verb, which distinguish time.

There are six tenses; the *Present*, the *Imperfect*, the *Perfect*, the *Pluperfect*, the *First-future*, and the *Second-future*.

The *Present tense* represents an action or event, as passing at the time in which it is mentioned: as, "I rule; I am ruled; I think; I fear."

The *Imperfect tense* represents the action or event, either as past and finished, or as remaining unfinished at a certain time past: as, "I loved her for her modesty and virtue;" "They were travelling post when he met them."

The *Perfect tense* not only refers to what is past, but also conveys an allusion to the present time: as, "I have finished my letter;" "I have seen the person that was recommended to me."

The *Pluperfect tense* represents a thing not only as past, but also as prior to some other point of time specified in the sentence: as; "I had finished my letter before he arrived."

The *First-future tense* represents the action as yet to come, either with or without respect to the precise time, as, "The sun will rise to-morrow;" "I shall see them again."

The *Second-future tense* intimates that the action will be fully accomplished at or before the time of another future action or event: as, "I shall have dined at one o'clock;" "The two houses will have finished their business, when the king comes to prorogue them." "He will be fatigued before he has walked a mile."

N. B.—In the last example, the verb "*has walked*" is as clearly in the second-future tense, as "*shall have walked*," in the following sentence: "He will be fatigued before he shall have walked a mile." The only difference between these two forms of expression, is, that in the former, the verb *has walked*, is in the *subjunctive mood*; in the latter, *shall have walked*, is the *indicative mood*, used subjunctively.

So also, in the sentence, "When John comes we shall be ready to proceed," the verb "*comes*" is as manifestly in the first-future tense, as "*shall come*" would be, were it substituted for it.

OBS. 1.—The present tense, in the indicative mood, expresses general truths, and customary actions; as, "*Vice produces misery.*"—"She often *visits* us." We also use it in speaking of persons who are dead, but whose works remain; as, "*Seneca reasons well.*"

OBS. 2.—In animated narrative, the present tense is sometimes substituted (by the figure *enallage*) for the imperfect; as, "As he lay indulging himself in state, he *sees* let down from the ceiling, a glittering sword, hung by a single hair."—*Tr. of Cicero*. "*Ulysses wakes* not knowing where he was."—*Pope*.

"Mr. Tooke has remarked that the part of the verb called the present indicative is a simple or general indicative, and that no tense is implied in it. When we say "the sun rises in summer much earlier than in winter," we assert a fact applicable to past, present, and future. Of the same nature are mathematical theorems and all general propositions. This form of the verb might therefore with respect to tense, receive the appellation of a universal aorist. This, indeed, is the form of the verb used for describing present transactions. The idea of present time is on such occasions attached to the sentence, in consequence of an inference drawn from the nature of the subject."

"We are not altogether destitute of resources for marking with precision the present tense. Every language possesses separate words for the purpose, such as *now* in English, and the corresponding words in other languages. It happens that, in our language, without the use of such additions, we indicate present time, by employing the substantive verb with the participle instead of the usual indicative. "He writes" is the indicative without tense. "He is writing" is the present indicative. When we say "He writes a good hand," or "He writes to his relations every month," we restrict our meaning to no particular time. But when we say "He is writing," we transcribe a present transaction. This distinction is entirely conventional."—*Academician*, pp. 234, 235.

OBS. 3.—"That form which is called the present infinitive is in reality of no tense. It is pure, absolute, and aoristic. It may be employed without the implication of time, and it admits of being applied equally to past, present and future transactions." *Academician*, p. 300.

N. B.—Mr. Murray's observations respecting this form of the verb, are calculated to lead the learner into error. In remarking on the sentence "The last week I intended *to have written*," he says, "But it is evidently wrong: for how long soever it now is since I thought of writing, "to write" was then present to me; and must still be considered as present, when I bring back that time, and the thoughts of it."—How he could manage to "*bring back that time*," I must confess myself unable to conceive. I had been taught to believe that "*time once past never returns.*" But a little reflection will suffice to show, that when we bring

back the *thoughts* of that time, ~~that~~ the *intention*, and not "*to write*," was then present. In the sentence "I intend to write to-morrow," it is evident that *intend* is present, but that the verb *to write* is future. According to Mr. Murray's process of reasoning, every verb in the *imperfect* tense, might be proved to be in the *present* tense!

"In treating of the tenses," says Mr. Murray, "there are two things to which attention ought to be principally turned: the *relation* which the several tenses have to one another, in respect of *time*; and the *notice* which they give of an action's being *completed* or *not completed*."

"The present, past, and future tenses, may be used either *definitely* or *indefinitely*, both with respect to *time* and *action*. When they denote customs or habits, and not individual acts, they are applied indefinitely: as, "*Virtue promotes happiness*;" the old Romans *governed* by benefits more than by fear;" "I shall hereafter *employ* my time more usefully." When they are applied to signify particular actions, and to ascertain the precise points of time to which they are confined, they are used definitely; as in the following instances: "*My brother is writing*;" "*He built* the house last summer, but *did not inhabit* it till yesterday;" "*He will write* another letter to-morrow."

"The different tenses also represent an action as *complete* or *perfect*, or as *incomplete* or *imperfect*. In the phrases, "*I am writing*," "*I was writing*," "*I shall be writing*," imperfect, unfinished actions are signified. But the following examples, "*I wrote*," "*I have written*," "*I had written*," "*I shall have written*," all denote complete, perfect action."

PERSONS AND NUMBERS.

The person and number of a verb, are those modifications in which it agrees with its subject or nominative.

In each number there are three persons; and in each person, two numbers: thus,

Singular.

1st per. I love,
2d per. 'Thou lovest,
3d per. He loves;

Plural.

1st per. We love,
2d per. Ye or You love,
3d per. They love.

Thus the verb, in some of its parts, varies its terminations, to distinguish, or agree with, the different persons and numbers. In the plural number of the verb, there is no variation of ending to express the different persons; and the verb, in the three persons plural, is the same as it is in the first person singular. Yet this scanty provision of termination is sufficient for all the pur-

poses of discourse, and no ambiguity arises from it: the finite verb being always (except in the *imperative mood*) attended, either with the noun expressing the subject acting or acted upon, or with the pronoun representing it.

OBS.—In the imperative mood, the nominative case is often understood; and the termination of the verb is not varied in the second person singular, nor that of the auxiliary *do*, whenever it is employed.

CONJUGATION OF VERBS.

The conjugation of a verb is a regular arrangement of its moods, tenses, persons, numbers, and participles.

OBS.—The moods and tenses are formed partly by inflections, or changes made in the verb itself; and partly by the combination of the verb or its participle, with a few defective verbs, called *auxiliaries*, or *helping verbs*.

There are three PRINCIPAL PARTS in the conjugation of every simple and complete verb; namely, the *Present*, the *Preterit*, and the *Perfect Participle*.

OBS.—The preterit and the perfect participle are regularly formed by adding *d* or *ed* to the present: as, Pre. I *love*; Imp. I *loved*; Perf. Part. *loved*.—Pres. I *command*; Imp. I *commanded*. Per. Part. *commanded*.

An *auxiliary* is a verb prefixed to one of the principal parts of another verb, to express some particular mode and time of the being, action, or passion.

The auxiliaries are *do*, *be*, *have*, *shall* and *will*, with their variations; and *to*, which has no variation.

Do, as an *auxiliary*, makes *dost* in the second person singular; and *doth* or *does* in the third person, of the present tense, Indicative mood. In the imperfect tense of the same mood, it makes *didst* in the second person singular. And these are the only tenses of this mood in which this verb is used as an auxiliary.

In the Subjunctive mood, *do* (signifying *should* or *shall*) belongs to the *future tense*, and is not varied on account of number or persons: as, "If he *do come* we shall be disappointed." "Here, *do* is a defective verb; and *come* is in the infinite mood, without the sign *to*.—*Do*, in the imperative mood, undergoes no change.

Did, in the Subjunctive mood, belongs to the *present tense*; and has the usual personal terminations in the second person singular: as, "*Didst* thou *know* him, thou wouldst regard him."

OBS.—It would be improper to say, "*Did* I know it yesterday, I *should go*," (as we are taught by Mr. Murray and other gram-

marians.)—The proper form is this: "*Had I known it (or if I had known it) yesterday, I should have gone.*"

Do, as a principal verb, has *doest*, and *doeth* or *does*, in the second and third persons singular of the present indicative:

Do, *dost*, *does*, as an *auxiliary*, is sometimes used in the future subjunctive: as, "When he *does come*, we shall be prepared."

Be is sometimes a verb neuter and sometimes an auxiliary.

As a *principal* verb, the verb TO BE is complete: as an *auxiliary*, it is employed in all the moods and tenses.

Have is sometimes a verb active, and sometimes an auxiliary.

As a *principal* verb, the verb TO HAVE is complete: as an *auxiliary*, it is used only in the perfect and pluperfect tenses of the indicative mood, in the past tenses of the subjunctive mood, also in the second-future tense of the subjunctive mood, in the perfect infinitive, and in the compound participle.

Shall and *will*, as auxiliaries, are used only in the first and second future tenses of the indicative mood. *Will*, as a principal verb, is regularly conjugated: as an *auxiliary*, it makes *wilt* in the second person, singular; and *will*, in the third.

The auxiliary *to*, is confined to the infinitive mood.

Verbs are conjugated in the following manner:

Conjugation of the regular active verb

TO LOVE.

Principal Parts.

Pres. Love. *Imp.* Loved. *Perf.* Part. Loved.

INDICATIVE MOOD.

Present Tense.

Singular.

- 1st per. I love,
- 2d per. Thou lovest,
- 3d per. He loves;

Plural.

- 1. We love,
- 2. Ye or you love,
- 3. They love.

This tense may also be formed by prefixing the auxiliary *do* to the verb: thus,

Singular.

- 1. I do love,
- 2. Thou dost love,
- 3. He does love;

Plural.

- 1. We do love,
- 2. You do love,
- 3. They do love.

Imperfect Tense.

Singular.

1. I loved,
2. Thou lovedst,
3. He loved;

Plural.

1. We loved,
2. You loved,
3. They loved.

This tense may also be formed by prefixing the auxiliary *did* to the verb: thus,

Singular.

1. I did love,
2. Thou didst love,
3. He did love;

Plural.

1. We did love,
2. You did love,
3. They did love.

Perfect Tense.

Singular.

1. I have loved,
2. Thou hast loved,
3. He has loved;

Plural.

1. We have loved,
2. You have loved,
3. They have loved.

Pluperfect Tense.

Singular.

1. I had loved,
2. Thou hadst loved,
3. He had loved;

Plural.

1. We had loved,
2. You had loved,
3. They had loved.

First-future Tense.

This tense prefixes the auxiliary *shall* or *will* to the verb; thus,

1. Simply to express a future action or event:

Singular:

1. I shall love,
2. Thou wilt love,
3. He will love;

Plural.

1. We shall love,
2. You will love,
3. They will love.

2. To express a promise, volition, command, or threat:

Singular.

1. I will love,
2. Thou shalt love,
3. He shall love;

Plural.

1. We will love,
2. You shall love,
3. They shall love.

*Second-future Tense.**Singular.*

1. I shall have loved,
2. Thou wilt have loved,
3. He will have loved;

Plural.

1. We shall have loved,
2. You will have loved,
3. They will have loved.

OBS.—*Shalt* and *shall* may also be used in the second and third persons of this tense, when the verb is used *subjunctively*; as, “When he *shall have finished* the work, we will return.”

NOTE 1.—In a familiar question or negation, the compound form of the present and imperfect tenses is preferable to the simple. But in the solemn or the poetic style, the simple form is more dignified and graceful: as, “*Understandest* thou what thou readest?”—“Of whom *speaketh* the prophet this?”—“What! *Heard* ye not of lowland war?”

NOTE 2.—In interrogative sentences, the meaning of the auxiliaries *shall* and *will* is reversed. When preceded by a conjunction implying condition or uncertainty, their import is somewhat varied.

NOTE 3.—The third person singular of the present indicative, was anciently formed by adding *th* to verbs ending in *e*, and *eth* to all others. This termination is now confined to the solemn style, and is little used.

NOTE 4.—At present, the customary mode of familiar as well as complimentary address, is altogether plural; both the verb and the pronoun being used in that form. The second person singular is generally employed only in addresses to the Deity, or in the poetic style; and sometimes in burlesque. *Ye* is obsolete.

IMPERATIVE MOOD.

Singular.

- 2d per. Love, *or* love thou,
- or do thou love.

Plural.

2. Love, *or* love you, *or*
- do you love.

OBS.—In the *Greek* language, which has three numbers, the imperative mood is used in the *second* and *third persons* of them all; and has also several tenses, some of which cannot be clearly rendered in English. In *Latin* this mood has a distinct form for

the *third person* both singular and plural. In *Italian*, *Spanish*, and *French*, the *first person plural* is also given to it. *Imitations* of some of these forms are occasionally employed in *English*, particularly by the poets. Such imitations must be referred to this mood, unless by elipsis and transposition we make them out to be something else. The following are examples:—"Blessed be he that blesseth thee."—"Thy kingdom come."

"Fall he that must, beneath his rival's arms,

"And live the rest, secure of future harms."—*Pope*.

"My soul, turn from them—turn we to survey," &c.

Goldsmith.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

1. If I loved,
2. If thou lovedst,
3. If he loved;

Plural.

1. If we loved,
2. If you loved,
3. If they loved.

This tense cannot be used to express a past action or event, except in *recital*. It is a kind of aorist, or indefinite tense; and is always preceded by the conjunction *if*, *though*, *whether*, *that*, or *unless*.

Present, Imperfect, or Pluperfect Tense.

Singular.

1. If I had loved,
2. If thou hadst loved,
3. If he had loved;

Plural.

1. If we had loved,
2. If you had loved,
3. If they had loved.

The precise tense is determined by the drift of the sentence. This form of the verb is usually preceded by the conjunction *if*, *though*, *whether*, or *unless*.

OBS. 1.—Sometimes, this form of the verb is elegantly made use of without being preceded by a conjunction, and having the nominative case between the auxiliary and the verb: as, "*Had I seen him, I should have known him.*"

OBS. 2.—Sometimes also, the conjunctive form of the verb is used *indicatively*: as, "*Had he done this, he had escaped.*" That is, "*If he had done this, he would have escaped.*"

First-future Tense.

Singular.

1. When I love,
2. When thou lovest,
3. When he loves;

Plural.

1. When we love,
2. When you love,
3. When they love.

This tense is preceded by the conjunctions, *when, before, till, until, if, that, after, as soon as, so soon as*, and perhaps some others.

Second-future Tense.

Singular,

Plural.

- | | |
|--------------------------|--------------------------|
| 1. When I have loved, | 1. When we have loved, |
| 2. When thou hast loved, | 2. When you have loved, |
| 3. When he has loved; | 3. When they have loved. |

This tense is preceded by the same conjunctions that are used in the *first future tense*.

Obs.—The defective verb *should* is often expressed in the first-future tense of the subjunctive mood. Sometimes, in the elevated style, it is omitted and understood; and the *infinitive* which it governs is retained: as, “If thou *forsake* him, he will cast thee off forever.” That is, “If thou *shouldst* forsake him,” &c.

“Almost all the irregularities, in the construction of any language,” says Mr. Murray, “have arisen from the elipsis of some words, which were originally inserted in the sentence, and made it regular; and it is probable, that this has been generally the case with respect to the conjunctive form of words, now in use; which will appear from the following examples: “We shall overtake him though he *run*,” that is, “though he *should* run;”—“Unless he *act* prudently, he will not accomplish his purpose;” that is, “unless he *shall* act prudently.” (*Should*, instead of *shall*, would be right.)—“If he *succeed* and *obtain* his end, he will not be the happier for it;” that is, “If he *should* succeed, and *should* obtain his end.” These remarks and examples are designed to show the original of many of our present conjunctive forms of expression; and to enable the student to examine the propriety of using them, by tracing the words in question to their proper origin and ancient connexions.”

This “conjunctive form” of the verb, may, therefore, be satisfactorily explained upon the principle of ellipsis.

Should, in the subjunctive mood, is often used without a conjunction: thus, “*Should* it rain to-morrow, we shall stay at home.”

INFINITIVE MOOD.

Present. To love.

Perfect. To have loved.

N. B.—It has already been observed that what is called the *present tense* of the infinitive mood, is properly an *aorist*, or *general infinitive*. Indeed it has more frequently a *future*, than a *present*, signification.

PARTICIPLES.

Imperfect. Loving.

Perfect. Loved,

Compound. Having loved.

General Observations.

"The form (of the imperative mood) most frequently used in Latin and in English has been called the present imperative; but a little attention will shew that imperatives are essentially future. The act to be performed must be subsequent in time to the command. In many instances they may be separated by a considerable interval, without any alteration in the form of the verb employed; as when we say, "come to this place to-morrow." Though sensible of this circumstance, grammarians seem not to have been aware of its importance in demonstrating the tense, proper to this form of the verb. Perhaps a vague idea existed, that the time of the *giving of the command* ought to fix its tense; but this is obviated by the slightest reflection on the subject, as the act performed by the speaker in every sort of sentence is present. Perhaps the *immediate* nature of the *influence* intended to be produced by the imperative on the mind of the person addressed, has, though future, been considered as sufficient to entitle it to the appellation of present. But this influence is in no respect a proper foundation for a distinction of tense. All language is intended to produce an immediate effect on the mind. It is therefore solely with the time of the action or event specified in the verb, that philosophical grammar is concerned in tracing the different tenses. The future (indicative) in English is sometimes used instead of the imperative, as "thou shalt not kill;" "thou shalt not steal." Perhaps grammarians who delight in distinctions would perceive in this phraseology, as compared to the common English imperative, some analogy to the varieties of imperative in the Greek language, and would denominate the sentences last mentioned future imperatives, in contradistinction to the common form called the present. But in the meaning of the sentences the tense is equally future in both."—*Academician*.

"The Greek language has various imperatives, which grammarians arrange along with the different tenses, and distinguish by the names of the present, the aorist, and even the preterite imperatives. But this diversity of form can produce no corresponding diversity of tense, unless this should consist in discriminations in the portions of future time to which the commands refer. We may order a person to begin an action at a particular time; or we may order him to be engaged in some occupation which is supposed to be previously begun; or we may order him to have an action completed. But with reference to the primary division of tenses into the past, present, and future, the im-

perative must be regarded as essentially future."—*Academician*. p. 234.

This train of reasoning is judicious; and the same method of arguing is quite sufficient of itself, setting aside the *utility* and even the *necessity* of the case, to establish the propriety of admitting a *future participle* in English. It deserves the serious attention of the student.

Of Present Time.

Every point of space or duration, how minute soever it may be, (says Mr. Murray) has some degree of extension. Neither the present nor any other instant of time is wholly unextended. Nay, we cannot conceive, as Dr. Beattie justly observes, an unextended instant: and that which we call the *present*, may in fact admit of very considerable extension. While I write a letter, or read a book, I say, that I *am* reading or writing it, though it should take up an hour, a day, a week, or a month; the whole time being considered as present, which is employed in the present action.—So, while I build a house, though that should be the work of many months, I speak of it in the present time, and say that I *am building* it. In like manner, in contradistinction to the century past, and to that which is to come, we may consider the whole space of a hundred years as time present, when we speak of a series of actions, or of a state of existence, that is co-extended with it; as in the following example: "In this century *we are* more neglectful of the ancients, and *we are* consequently more ignorant than they *were* in the last, or perhaps they *will be* in the next." Nay, the entire term of man's probationary state in this world, when opposed to that eternity which is before him, is considered as present time by those who say, "In this state *we see* darkly as through a glass; but in a future life, our faith *will be* lost in vision, and we *shall know* even as we are known."—*Murray's Grammar*.

Of the Perfect Tense.

"When the particular time of any occurrence is specified, as prior to the present time, this tense is not used; for it would be improper to say, "I *have seen* him yesterday;" or, "I *have finished* my work last week." In these cases the imperfect is necessary: as, "I *saw* him yesterday;" "I *finished* my work last week. But when we speak indefinitely of any thing past, as happening or not happening in the day, year, or age, in which we mention it, the perfect must be employed: as, "I *have been* there this morning;" "I *have travelled* much this year;" "We *have escaped* many dangers through life." In referring, however, to such a division of the day as is past before the time of our speaking, we use the imperfect: as, "They *came* home early this morning;" "He *was* with them at three o'clock this afternoon."—*Id.*

"The perfect tense, and the imperfect tense, both denote a thing that is past; but the former denotes it in such a manner, that there is still actually remaining some part of the time to slide away, wherein we declare the thing has been done; whereas the imperfect denotes the thing or action passed, in such a manner, that nothing remains of that time in which it was done. If we speak of the present century, we say, "Philosophers *have made* great discoveries in the present century;" but if we speak of the last century, we say, "Philosophers *made* great discoveries in the last century." "He *has been* much afflicted this year." "I *have* this week *read* the king's proclamation;" "I *have heard* great news this morning;" in these instances, "He *has been*," "I *have read*," and "heard," denote things that are past; but they occur in this year, in this week, and to-day; and still there remains a part of this year, week, and day, whereof I speak."—*Id.*

"In general, the perfect tense may be applied wherever the action is connected with the present time, by the actual existence either of the author or of the work, though it may have been performed many centuries ago; but if neither the author nor the work now remains, it cannot be used. We may say, "Cicero *has written* orations;" but we cannot say, "Cicero *has written* poems;" because the orations are in being, but the poems are lost."—*Id.*

"It is proper to observe, on this occasion," says Mr. Murray, in speaking of the imperfect tense, "that in such sentences as the following; "He wrote to him yesterday;" "They behaved themselves at that period very properly;" the precise time of the action is not denoted by the tense of the verb itself, but by the addition of the words *yesterday*, and *at that period*."—The same or similar observations would equally apply to all the other tenses of the verb.

Conjugation of the irregular active verb TO WRITE.

Principal Parts.

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Participle.</i>
Write,	Wrote.	Written.

INDICATIVE MOOD.

Present Tense.

<i>Singular.</i>	<i>Plural</i>
1. I write,	1. We write,
2. Thou writest,	2. You write,
3. He writes;	3. They write.

*Imperfect Tense.**Singular.*

1. I wrote,
2. Thou wrotest,
3. He wrote;

Plural.

1. We wrote,
2. You wrote,
3. They wrote.

*Perfect Tense.**Singular.*

1. I have written,
2. Thou hast written
3. He has written;

Plural.

1. We have written,
2. You have written,
3. They have written.

*Pluperfect Tense.**Singular.*

1. I had written,
2. Thou hadst written,
3. He had written;

Plural.

1. We had written,
2. You had written,
3. They had written.

*First-future Tense.**Singular.*

1. I shall write,
2. Thou wilt write,
3. He will write;

Plural.

1. We shall write,
2. You will write,
3. They will write.

*Second-future Tense.**Singular.*

1. I shall have written,
2. Thou wilt have written,
3. He will have written,

Plural.

1. We shall have written,
2. You will have written,
3. They will have written.

IMPERATIVE MOOD.

- Singular.* 2. Write, or write thou, or Do thou write,
Plural. 2. Write, or write you, or Do you write.

SUBJUNCTIVE MOOD.

*Present Tense.**Singular.*

1. If I wrote,
2. If thou wrotest,
3. If he wrote;

Plural.

1. If we wrote,
2. If you wrote,
3. If they wrote.

This form of the verb belongs to the imperfect indicative, when a negation is not implied.

Imperfect, Perfect, or Pluperfect Tense.

Singular.

Plural.

- | | |
|---------------------------|-------------------------|
| 1. If I had written, | 1. If we had written, |
| 2. If thou hadst written, | 2. If you had written, |
| 3. If he had written; | 3. If they had written. |

In this tense also a negation is implied: This *form* belongs also to the indicative mood.

First-future Tense.

Singular.

Plural.

- | | |
|-----------------------|---------------------|
| 1. When I write, | 1. When we write, |
| 2. When thou writest, | 2. When you write, |
| 3. When he writes; | 3. When they write. |

Second-future Tense.

Singular.

Plural.

- | | |
|----------------------------|----------------------------|
| 1. When I have written, | 1. When we have written, |
| 2. When thou hast written, | 2. When you have written, |
| 3. When he has written; | 3. When they have written. |

INFINITIVE MOOD.

Present or General Infinitive. To write. *Perfect.* To have written.

PARTICIPLES.

<i>Imperfect,</i>	Writing.
<i>Perfect,</i>	Written.
<i>Compound,</i>	Having written.

Conjugation of the auxiliary and neuter verb

TO BE.

Principal Parts.

Present. Am: *Imp.* Was. *Perf.* *Participle.* Been.

INDICATIVE MOOD.

Present Tense.

OBS.—*Be* was formerly used in the indicative present: as, “We *be* twelve brethren.”—“What *be* these two olive branches?” But this construction is now obsolete; except in the phrase, “The powers that *be*.”

Singular.

1. I am,
2. Thou art,
3. He is;

Plural.

1. We are,
2. You are,
3. They are.

*Imperfect Tense.**Singular.*

1. I was,
2. Thou wast,
3. He was,

Plural.

1. We were,
2. You were,
3. They were.

*Perfect Tense.**Singular.*

1. I have been,
2. Thou hast been,
3. He has been;

Plural.

1. We have been,
2. You have been,
3. They have been,

*Pluperfect Tense.**Singular.*

1. I had been,
2. Thou hadst been,
3. He had been;

Plural.

1. We had been,
2. You had been,
3. They had been.

*First-future Tense.**Singular.*

1. I shall be,
2. Thou wilt be,
3. He will be;

Plural.

1. We shall be,
2. You will be,
3. They will be.

Or, I *will be*, Thou *shalt be*, He *shall be*, &c.

Second-future Tense.

Singular.

Plural.

- | | |
|-------------------------|-------------------------|
| 1. I shall have been, | 1. We shall have been, |
| 2. Thou wilt have been, | 2. You will have been, |
| 3. He will have been; | 3. They will have been. |

IMPERATIVE MOOD.

Singular. 2. Be, *or* be thou, *or* Do thou be.

Plural. 2. Be, *or* be you, *or* Do you be.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

Plural.

- | | |
|------------------|------------------|
| 1. If I were, | 1. If we were, |
| 2. If thou wert, | 2. If you were, |
| 3. If he were; | 3. If they were. |

OBS. 1.—*If I be, If thou be, If he be, &c.* are frequently employed in the *present tense*, without having any reference or allusion to *future time*; as, in the following examples: “If this doctrine *be* not true, we must admit that king, lords and commons, *have* no rule to direct their resolutions,” &c.—*Junius*. “If his plan for the service of the current year *be* not irrevocably fixed on, let me warn him to think seriously of consequences, before he ventures to increase the public debt.”—*Idem*. “And if the discipline of the army *be* in any degree preserved, what thanks are due to a man, whose cares,” &c.—*Idem*. “But now, it seems, if there *be* no law, the house of commons have a right to make one; and if there *be* no precedent, they have a right to create the first,” &c.—*Idem*.

In all these sentences, the word *is* might be used instead of *be*; but the latter expresses the doubt more forcibly. The construction of this form of the verb has never been satisfactorily explained. Mr. Murray, and other grammarians say, that “That part of the verb which grammarians call the present tense of the subjunctive mood, has a *future* signification.” But the sentences that I have quoted from *Junius*, (and I might adduce a thousand similar examples, both from him and from other celebrated authors,) will suffice to show that this remark is not correct. It is true that this form of the verb has *frequently* a future signification; but it is no less true that it frequently has not. How then are we to account for this apparent discrepancy? In my humble opinion, it can be done, only by admitting that the word *be* is sometimes a *defective verb* belonging to the subjunctive mood. As such, it may be employed to express either present or future

time. It may also, like other verbs, be used, elliptically, in the future tense.

Obs. 2.—In conversation and familiar writing, we often use the following forms of expression: "If he *was* here now, we could settle this affair;" "If he *was* ordered, this moment, to set out, it would be impossible for him to obey;" but it would be more elegant to say, "If he *were* here now," &c. "If he *were* ordered," &c. And here, I will not conceal my opinion, that, in the latter examples, the word '*were*' is a *defective* verb, and that it is merely a different *form* of the defective verb *be*, as *might*, or *could* is a different *form*, but not a different *tense*, of *may* or *can*.

Imperfect Tense.

Singular.

1. If I had been,
2. If thou hadst been,
3. If he had been;

Plural.

1. If we had been,
2. If you had been,
3. If they had been.

N. B.—This form is also used for the perfect and pluperfect tenses.

First-future Tense.

Singular.

1. When I am,
2. When thou art,
3. When he is;

Plural.

1. When we are,
2. When you are,
3. When they are.

Second-future Tense.

Singular.

1. When I have been,
2. When thou hast been,
3. When he has been;

Plural.

1. When we have been,
2. When you have been,
3. When they have been.

INFINITIVE MOOD.

Present. To be.

Perfect. To have been.

PARTICIPLES.

Imperfect. Being.

Perfect. Been.

Compound. Having been.

Active and neuter verbs may also be conjugated, by adding the Imperfect Participle to the auxiliary verb TO BE, through all its changes; as, *I am writing*—*He is sitting*—*We are going*. This form of the verb denotes a continuance of the action or the state of being, and is, on many occasions, preferable to the simple form of the verb.

OBS.—Verbs which, in their simple form, imply continuance, do not admit of the compound form: thus we say, “*I respect him*—*I love him*;” but not, “*I am respecting him*—*I am loving him*.”

Compound form of the active verb

WRITE.

INDICATIVE MOOD.

Present Tense.

Singular.

1. I am writing,
2. Thou art writing,
3. He is writing;

Plural.

1. We are writing,
2. You are writing,
3. They are writing.

Imperfect Tense:

Singular.

1. I was writing,
2. Thou ~~were~~ writing,
3. He was writing;

Plural.

1. We ~~are~~ writing,
2. You were writing,
3. They were writing.

And so forth, through all the moods and tenses.

OBS.—Verbs of this form have sometimes a passive signification: as, “While the work of the temple *was carrying on*.”—*Owen*. Some modern writers would say, “While the work of the temple *was being carried on*.” But this form of expression does not appear to be conformable to the practice of the generality of correct writers.

PASSIVE VERBS.

A passive verb is conjugated by adding the perfect participle to the auxiliary *to be*, through all its changes of number, person, mood and tense, in the following manner.

OBS. 1.—Passive verbs are formed from active-transitive verbs. A few active-transitive verbs, however, that merely imply mo-

tion, or change of condition, may be put into this form, with a *neuter* signification; making not *passive* but *neuter* verbs, which express nothing more than the state which results from the change: as, *I am come; He is risen; They are fallen.*

OBS. 2.—Verbs passive are called regular, when they form their perfect participle by the addition of *d* or *ed* to the verb: as, from the verb *love*, is formed the passive, “*I am loved, I was loved, I shall be loved,*” &c.

Conjugation of the passive verb

TO BE LOVED.

INDICATIVE MOOD.

Present Tense.

Singular.

1. I am loved,
2. Thou art loved,
3. He is loved;

Plural.

1. We are loved,
2. You are loved;
3. They are loved.

Imperfect Tense.

Singular.

1. I was loved,
2. Thou wast loved,
3. He was loved;

Plural.

1. We were loved,
2. You were loved,
3. They were loved.

Perfect Tense.

Singular.

1. I have been loved,
2. Thou hast been loved,
3. He has been loved;

Plural.

1. We have been loved,
2. You have been loved,
3. They have been loved.

Pluperfect Tense.

Singular.

1. I had been loved,
2. Thou hadst been loved,
3. He had been loved;

Plural.

1. We had been loved,
2. You had been loved,
3. They had been loved.

First-future Tense.

Singular.

1. I shall be loved,
2. Thou wilt be loved,
3. He will be loved;

Plural.

1. We shall be loved,
2. You will be loved;
3. They will be loved.

Second-future Tense.

Singular.

Plural.

- | | |
|-------------------------------|-------------------------------|
| 1. I shall have been loved, | 1. We shall have been loved, |
| 2. Thou wilt have been loved, | 2. You will have been loved, |
| 3. He will have been loved; | 3. They will have been loved. |

IMPERATIVE MOOD.

- | | |
|-----------------------------------|-------------------|
| Sing. 2. Be [thou] loved; or | Do thou be loved, |
| Plur. 2. Be [ye or you] loved, or | Do you be loved. |

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

Plural.

- | | |
|------------------------|------------------------|
| 1. If I were loved, | 1. If we were loved, |
| 2. If thou wert loved, | 2. If you were loved, |
| 3. If he were loved; | 3. If they were loved. |

Imperfect, Perfect, or Pluperfect Tense.

Singular.

Plural.

- | | |
|------------------------------|----------------------------|
| 1. If I had been loved, | 1. If we had been loved, |
| 2. If thou hadst been loved, | 2. If you had been loved, |
| 3. If he had been loved; | 3. If they had been loved. |

First-future Tense.

Singular.

Plural.

- | | |
|-------------------------|-------------------------|
| 1. When I am loved, | 1. When we are loved, |
| 2. When thou art loved, | 2. When you are loved, |
| 3. When he is loved; | 3. When they are loved. |

Second-future Tense.

- Singular. 1. When I have been loved,
 2. When thou hast been loved,
 3. When he has been loved;

- Plural. 1. When we have been loved,
 2. When you have been loved,
 3. When they have been loved.

INFINITIVE MOOD.

Present Tense. To be loved. *Perfect.* To have been loved.

PARTICIPLES.

Imperfect. Being loved.

Perfect. Loved,

Compound. Having been loved.

A verb is conjugated *negatively*, by placing the adverb *not* after it, or after the first auxiliary: In the infinitive mood, the adverb must always precede the particle *to*. Thus:

IND. I love not, *or* I do not love, *or* I did not love, I have not loved, I had not loved, I shall not love, I shall not have loved. **IMP.** Love not, *or* do not love. **SUBJ.** If I loved not, *or* if I did not love, *or* did I not love, If I had not loved, *or* had I not loved, &c. **INF.** Not to love, Not to have loved. **PART.** Not loving, Not loved, Not having loved.

A verb is conjugated *interrogatively*, in the indicative mood, by placing the nominative after it, or after the first auxiliary: as,

IND. Do I love? Did I love? Have I loved? Had I loved? Shall I love? Shall I have loved?

NOTE.—When the defective verb *may, can, must, could, would, should, ought, need, durst or dare*, is employed in asking questions, the nominative is always placed immediately after it. Thus:—May I write? Must I not write? Can I write? Could I have written? Ought he to write? Ought he not to have written? Dare he go? Need he do it? Need he have acted so hastily? &c.

A verb is conjugated *interrogatively* and *negatively*, in the indicative mood, by placing the nominative and the adverb *not* after the verb, or after the first auxiliary: as,

IND. Do I not love? Did I not love? Have I not loved? Had I not loved? Shall I not love? Shall I not have loved?

COMPOUND PASSIVE VERBS, &c.

It has been shown in a preceding part of this work, that words which are usually employed as prepositions, or adverbs, or even nouns, are sometimes taken into composition with verbs, and are consequently used as auxiliaries, or parts of verbs, as in the following modes of expression: "The property *was given up*; A lawyer *was applied to*; He *was taken care of*; That *was taken notice of*;" &c.

The following observations are taken from THE ACADEMICIAN.

"In some instances an active verb which we are in the habit of connecting with nouns by means of prepositions, is used to form a transitive verb, by being compounded with a preposition governing the accusative, and evidently derives its transitive power from the preposition. Such a verb, like others which govern the same case, may be used in the passive voice. In Latin we have such words as *initur*, "it is entered on." In English the same thing takes place, though the two words continue separate. The phrase thus formed is treated like a compound word, and made to pass through variations similar to those to which entire words are subjected. Such are the phrases "to laugh at," and "to trifle with;" the preposition and the verb coalesce to form a sort of a compound verb, which is used passively in the phrases "to be laughed at," and "to be trifled with." This species of coalescence of words into phrases, subjected to a peculiar inflection, even takes place in instances in which an active verb governs a noun in the accusative, and then leads to another by means of a preposition: as in the phrase "to make a fool of;" for we do not say in the passive, "a fool was made of him," but "he was made a fool of." We have many analogous examples; as, "to be made game of," "to be evil spoken of," "to be taken notice of," "to be taken care of." Some even say, "to be paid attention to." This last expression is inelegant, because it shows an unsuccessful grasping at a variety of accommodation."

In some familiar phrases, the subject and the object of an affirmation seem to be transposed. We say, "They were asked a question," when we mean that *a question was asked them*. "They were offered a pardon;" i. e. *a pardon was offered to them*.—*Priestley's Grammar*.

None of our grammarians, so far as I am informed, have accounted for expressions of the description treated of in the last paragraph, in a more satisfactory manner than Doctor Priestly has done. Yet I must confess I am inclined to doubt the propriety of his explanation.

The sentence, "*He was taught grammar*," which is analogous to the phrase "They were asked a question," is certainly good English—better, I will venture to affirm, than "*Grammar was taught to him*." In the active voice, we say "*I taught him grammar*," and not "*I taught to him grammar*," or "*I taught grammar to him*." In parsing the sentence "Who taught him?" I presume that any good instructor would direct his pupil to ascribe the government of the pronoun *him* to the verb *taught*, instead of referring it to a preposition understood. What good reason, then, can be assigned for not parsing the pronoun in the same manner, when the word *grammar* is subjoined to it? In Latin, verbs of *asking* and *teaching* govern two accusatives; and their passives retain the *latter* of these accusatives: as, "*Docuit me grammaticam*, He taught me grammar;" "*Doccor grammati-*

cam, I am taught grammar." Here the analogy is perfect: and it appears to me that there can be no more impropriety in assigning the government of two cases to the English verb, than to the Latin verb.

But admitting that it would be proper to say "I taught grammar to him;" would this prove that, in the sentence "I taught *him* grammar," the word *him* is governed by the preposition *to*, implied? It would not. For these are two *different* contrivances for expressing the same sentiment: and, as Mr. Murray properly observes, "the position is not tenable, that equivalence in sense implies similarity in grammatical nature. It proves too much, and therefore nothing. This mode of reasoning would confound the acknowledged grammatical distinction of words." The following forms are all *equivalent in sense*; but different in construction: "*Cela hanc rem uxorem*;" "*Cela uxorem de hac re*;" "*Cela uxori hanc rem*."

Mr. James Brown, in treating of the sentence "I was taught Grammar," says, "The PASSIVE VOICE is imperative against the OBJECTIVE CASE; but it will admit the SUBJECTIVE CASE; as, who is the orator of the day? I am considered *he*, Sir. Not I am considered *him*. Finally, in order to ascertain whether a verb is TRANSITIVE OR INTRANSITIVE, substitute the SUBJECTIVE or the OBJECTIVE CASE of pronouns."—*American Grammar*. p. 107.

Now, by this rule of Mr. Brown's, I shall quickly show that, in the sentence "I was taught Grammar," the noun *Grammar* is in the OBJECTIVE CASE. Were we to substitute the pronoun *it* for the noun *Grammar*, the question could not be thereby decided: for *it* is of the same form in both the subjective (or nominative) and the objective cases. But we can arrive at a satisfactory decision, by considering the following sentence: "I was taught *Mathematics*;" which is perfectly analogous to the sentence "I was taught Grammar. For the noun *mathematics* being plural, we can substitute a plural pronoun, which has a different form in the *objective*, from that which it has in the *nominative case*: Thus, "I was taught *them*." Not I was taught *they*. "I was taught the arts and sciences." I was taught *them*:—certainly not *they*. In the sentence "I am considered *he*, Sir," there is an elipsis of the verb *to be*.

IRREGULAR VERBS.

An *irregular verb* is a verb that does not form the the preterite and the perfect participle by assuming *d* or *ed*: as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Par.</i>
I begin,	I began,	begun,
I know,	I knew,	known,

IRREGULAR VERBS ARE OF VARIOUS SORTS.

1. Such as have the present and imperfect tenses, and perfect participle the same: as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Cost,	cost,	cost.
Put.	put.	put.

2. Such as have the imperfect tense, and perfect participle the same: as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Abide,	abode,	abode,
Sell.	sold.	sold.

3. Such as have the imperfect tense, and perfect participle different: as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Arise,	arose,	arisen,
Blow.	blew.	blown.

The following is a list of the irregular verbs, as they are now generally used. Those marked with an R, admit also of the regular form of conjugation.

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Awake,	awoke, R.	awaked.
Bear, to bring forth,	bare,	born.
Bear, to carry,	bore,	borne.
Beat,	beat,	beaten, or beat.]
Begin,	began,	begun.
Bend,	bent, R.	bent, R.
Behold,	beheld,	beheld.
Bereave,	bereft, R.	bereft, R.
Beseech,	besought,	besought.
Bid,	bid,	bidden, or bid.
Bind,	bound,	bound.
Bite,	bit,	bitten, or bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke,	broken.

*Present.**Imperfect.**Perfect Part.*

Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built,	built.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught, R.	caught, R.
Chide,	chid,	chidden, <i>or</i> chid.
Choose,	chose,	chosen.
Cleave, <i>to adhere,</i>	clave, R.	cleaved.
Cleave, <i>to split,</i>	clove, <i>or</i> cleft,	cleft, <i>or</i> cloven.
Cling,	clung,	clung.
Clothe,	clothed,	clad, R.
Come,	came,	come.
Cost,	cost,	cost.
Crow,	crew, R.	crowed.
Creep,	crept,	crept.
Cut,	cut,	cut.
Deal,	dealt, R.	dealt, R.
Dig,	dug, R.	dug, R.
Do,	did,	done.
Draw,	drew,	drawn.
Drive,	drove,	driven.
Drink,	drank,	drunk, <i>or</i> drank.
Dwell,	dwelt, R.	dwelt, R.
Eat,	eat, <i>or</i> ate,	eaten, <i>or</i> eat.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Forget,	forgot,	forgotten, <i>or</i> forgot.
Forbear,	forbore,	forborne.
Forbid,	forbade, <i>or</i> forbid,	forbidden, <i>or</i> forbid.
Get,	got,	got, <i>or</i> gotten.*
Gild,	gilt, R.	gilt, R.
Gird,	girt, R.	girt, R.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graven.

* *Gotten* is nearly obsolete. Its compound *forgotten* is still in good use.

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Grind,	ground,	ground.
Grow,	grew,	grown.
Have,	had,	had.
Hang,	hung, R.	hung, R.
Hear,	heard,	heard.
Hew,	hewed,	hewn, R.
Hide,	hid,	hidden, or hid.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Knit,	knit, R.	knit, R.
Know,	knew,	known.
Lade,	laded,	laden.
Lead,	led,	led.
Leave,	left,	left.
Let,	let,	let.
Lend,	lent,	lent.
Lie, to lie down.	lay,	lain.
Load,	loaded,	laden, R.
Lose,	lost,	lost.
Make,	made,	made.
Meet,	met,	met.
Mow,	mowed,	mown, R.
Pay,	paid,	paid.
Mean,	meant	meant.
Put,	put,	put.
Partake,	partook,	partaken.
Quit,	quit, R.	quit, R.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.
Ride,	rode,	rode, ridden.*
Ring,	rung, or rang,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven.
Run,	ran,	run.
Saw,	sawed,	sawn, R.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Seethe,	seethed, or sod,	sodden.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shave,	shaved,	shaven, R.

* *Ridden* is nearly obsolete.

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Think,	thought,	thought.
Thrive,	throve, R.	thriven.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trodden, or trod.
Wax,	waxed,	waxen, R.
Wear,	wore,	worn.
Weave,	wove,	woven.
Weep,	wept,	wept.
Wet,	wet,	wet, R.
Win,	won,	won.
Wind,	wound,	wound.
Work,	wrought, R.	wrought, R.
Wring,	wrung,	wrung.
Write,	wrote,	written.

In the preceding list, many of the compound irregular verbs are omitted,—such as *bespeak*, *mistake*, *overthrow*, &c. which follow the same form as the verbs *speak*, *take*, *throw*, &c. with which they are compounded. As some of the preceding verbs may be conjugated regularly as well as irregularly, custom and judgment must determine to which form the preference is to be given. Those which are irregular only in familiar writing and discourse, and which are improperly terminated by *t* instead of *ed*, are not inserted. Of this class, are such as *learnt*, *spelt*, *latcht*, &c. the use of which termination should be carefully avoided in every sort of composition, and even in pronunciation. These, however, must be carefully distinguished from those necessary and allowable contractions, which are well established; such as *crept*, *dwelt*, *lost*, *felt*, &c. Words that are obsolete have also been omitted.

In the preceding list, those preterits and participles which are preferable, and best supported by authorities, are placed first. Some of those which are placed last, are now little used.

DEFECTIVE VERBS.

A *defective verb* is a verb which wants some of the principal parts.

The defective verbs are *do*, *be*, *let*, *may*, *can*, *must*, *shall*, *will*, *ought*, *need*, and *dare*.

Each of these, except *must*, *ought*, and *need*, have two forms, one of which expresses absolute certainty, and may, therefore, be called the *absolute form*; and the other implies a condition, and may, therefore, be called the *conditionable form*.

The following are the different forms and inflections of the verbs *do*, *be*, *may*, *can*, *shall*, and *will*.

DO.

*Absolute Form.**Singular.*

1. If I do,
2. If thou do,
3. If he do;

Plural.

1. If we do,
2. If you do,
3. If they do.

This form of the verb *do* always belongs to the Subj. mood, when it refers to future time.

*Conditional Form.**Sing.*

1. Did I, *or* if I did,
2. Didst thou, *or* if thou didst,
3. Did he, *or* if he did;

Plural.

1. Did we, *or* if ~~he~~ ^{we} did,
2. Did you, *or* if you did,
3. Did they, *or* if they did.

This form also belongs to the Subjunctive mood when it does not refer to time past.

BE.

*Absolute Form.**Sing.*

1. If I be,
2. If thou be,
3. If he be;

Plural.

1. If we be,
2. If you be,
3. If they be.

*Conditional Form.**Sing.*

1. Were I, *or* if I were,
2. Wert thou, *or* if thou wert,
3. Were he, *or* if he were:

Plural.

1. Were we, &c.
2. Were you, &c.
3. Were they, &c.

MAY, CAN, SHALL, WILL, DARE.

Absolute Form.

Sing.

1. I may,
2. Thou mayst,
3. He may;

Plural.

1. We may,
2. You may,
3. They may.

Conditional Form.

Sing.

1. I might,
2. Thou mightst,
3. He might;

Plural.

1. We might,
2. You might,
3. They might.

Absolute Form.

Sing.

1. I can,
2. Thou canst,
3. He can;

Plural.

1. We can,
2. You can,
3. They can.

Conditional Form.

Sing.

1. I could,
2. Thou couldst,
3. He could;

Plural.

1. We could,
2. You could,
3. They could.

Absolute Form.

Sing.

1. I shall,
2. Thou shalt,
3. He shall;

Plural.

1. We shall,
2. You shall,
3. They shall.

Conditional Form.

Sing.

1. I should,
2. Thou shouldst,
3. He should;

Plural.

1. We should,
2. You should,
3. They should.

*Absolute Form.**Sing.*

1. I will,
2. Thou wilt,
3. He will;

Plural.

1. We will,
2. You will,
3. They will.

*Conditional Form.**Sing.*

1. I would,
2. Thou wouldst,
3. He would;

Plural.

1. We would,
2. You would,
3. They would.

*Absolute Form.**Sing.*

1. I dare,
2. Thou darest,
3. He dare;

Plural.

1. We dare,
2. You dare,
3. They dare.

*Conditional Form.**Sing.*

1. I durst,
2. Thou durst,
3. He durst;

Plural.

1. We durst,
2. You durst,
3. They durst.

Ought undergoes no change of termination, on account of person or number, except in the second person singular, which makes *oughtst*. *Must* is of the same form, whatever may be its number or person.

Need, as a *defective verb*, makes *needst* and *need* (not *needs*) in the second and third persons singular: as, "Thou *needst* not be uneasy;" "He *need* not proceed in such haste."—Mr. Murray has inserted this latter sentence in his *Exercises on False Syntax*; and in his *Key* to those *Exercises*, he corrects the sentence in the following manner: viz. "He *needs* not proceed in such haste."

Need, as a *defective verb*, is always followed by a verb in the infinitive mood, without the particle *to* expressed; and is often used in the past tenses: thus, "He *need* not have acted so indiscreetly yesterday;" "He *need* not have written *since yesterday*;" "He *need* not have started *before the arrival of his brother*."—In *My Exercises for Parsing*, I shall adduce some authorities.

Whenever *need* is used as a regular verb, and it is followed by a verb in the infinitive mood, the particle *to* is invariably expressed; as we may see by the practice of the best writers: as, "The memory of Charles *needs not to be loaded* with additional infamy."—*Lingard*. Even Mr. Murray himself affords us an example: "The persons speaking and spoken to," says he, "being at the same time the subjects of the discourse, are supposed to be present; from which, and other circumstances, their sex is commonly known, and *needs not to be marked* by a distinction of gender in the pronouns," &c. Mr. Kirkham says, "*need not be marked.*"

Dare, as a defective verb, makes *darest* and *dare* (not *dares*) in the second and third persons singular: as, "Thou *darest* not tell him so;" "He *dare* not act contrary to his instructions."

Dare is also a regular verb neuter; and both it and *dare*, *to challenge*, (which is a regular verb active,) require the particle *to* to be expressed after them; except the *simple* verb, in the present and imperfect tenses, when it is immediately followed by the adverb *not*, *but*, or *only*: as, "You cannot recollect the submissiveness with which your mind yielded to instructions as from an oracle, or the hardihood with which you *dared to examine* and oppose them."—*Foster*. "What art thou, O son of man! who, having sprung but yesterday out of the dust, *darest to lift up* thy voice against thy Maker," &c.—*Blair*. "What *would dare to molest* him who might call, on every side, to thousands enriched by his bounty?"—*Dr. Johnson*. "I charge thee, therefore, to approach no farther; nor *dare to wet* the feet of thy sovereign."—*Goldsmith*. "No one *dared*, for some days, *to make* any mention of his name."—*Idem*. "They *would not dare to expel* him."—*Junius*. "You have *dared to throw* more than a suspicion," &c.—*Sir W. Draper*. "I should hope to see the person who *dared to present* such a petition," &c.—*Junius*.—"Who *dares not* be honest, lest he should be poor."—*Blair*. "From those whom he *dared not offend*, he purchased," &c.—*Lingard*. "The king of England *dared only creep* along the borders," &c. *Idem*. "The French ministers *dared not acquaint* Philip," &c. *Idem*.

Some further observations on this subject, will be made under a rule in Syntax.

Sometimes, the defective verb *dare*, as well as *should*, is used to express a very slight assertion, with a modest diffidence: as, "I *dare say* the messenger has returned." "I *should think* it would be proper to give up the point;" that is, "I am rather inclined to think."

Shall and *will* being always of a future signification, have been admitted as *auxiliaries*, in forming a future tense. But *may*, *can*, *must*, *dare*, and *need*, though they have generally a future signification when followed by a verb in the present or *general* infinitive, have not been admitted to the same office, because,

when followed by the perfect infinitive, they always refer to past time.

Beware is a *defective verb*, and is used only in the imperative and the infinitive moods. *Quoth* is used only in ludicrous language, and is not varied. *Beware* is a contraction of *be aware*.

Some verbs, from the nature of the subjects to which they refer, can be used only in the third person singular: as, "*It rains; it snows; it freezes; it hails; it lightens; it thunders.*" These, for the sake of distinction, may be properly called *impersonal verbs*. The neuter pronoun *it*, which is always used before them, does not seem to represent any noun, but in connexion with the verb, merely to express a state of things.



OF THE PARTICIPLE.

A Participle is a word derived from a verb participating the properties of a verb and an adjective; and is generally formed by adding *ing*, *d* or *ed*, to the verb: as *rule, ruling, ruled*.

OBS.—Participles, like verbs, express being, action, or passion; and may be limited, by *other words*, to time, place, degree, or manner. They do not of themselves, express *any particular time*; but they denote the state of the being, action, or passion, in regard to its progress or completion.

Verbs have three participles: the *Imperfect*, the *Perfect*, and the *Compound*: as, Imp. *loving*, Perf. *loved*, Comp. *having loved*.

The *Imperfect* participle* is always formed by adding *ing* to the verb; (except when the verb ends in *e* mute, in which case the *e* is omitted;) and implies a continuance of the being, action, or passion; as, *loving, seeing, being*.

The *perfect participle* is regularly formed by adding *d* or *ed* to the verb; and implies a completion of the being, action or passion: as, *loved, seen, been*.

The *Compound participle* is formed by prefixing *having* to the perfect participle; and implies a previous completion of the being, action, or passion: as, *having loved; having seen, having been*.

* "The most unexceptionable distinction which grammarians make between the participles, is that the one points to the continuation of the action, passion, or state denoted by the verb; and the other to the completion of it. Thus, the present participle signifies *imperfect* action, or action begun and not ended: as, 'I am *writing* a letter.' The past participle signifies action *perfected*, or finished: as, 'I have *written* a letter.—The letter is *written*.'" —Murray's Grammar, 8vo. p. 65.

Obs. 1.—The participle in *ing* has, by many, been called the *present* participle. But it is as applicable to past or future, as to present time; otherwise such expressions as, “I had been *writing*,”—“I shall be *writing*,” would be solecisms. The terms *perfect* and *imperfect*, as applied to the participles in *English*, have no reference to *time*. They merely denote the completion, or the continuation, of an action, &c.—See Gould Brown’s *Gram.*

“The participle in *ing* is often used without any implication of tense, and therefore may be applied to the past or the future, as well as the present. When we say “Yesterday, the public attention was excited by an aeronaut ascending;” if the word “ascending” were necessarily present, it would contradict the expression of past time contained in the verb “was.” Grammarians avoid that absurdity, by observing that the act was present at the time expressed by the verb, and therefore may be mentioned in the present tense, as the principal verb of the sentence gives its own tense to all the subordinate words. But this statement will not apply, otherwise we might as well use the expression, “The public attention was excited by an aeronaut who *ascends*,” or “who *is ascending*.” And we might say, “I thought that he *ascends* in a beautiful style.” These phrases would be condemned as not only chargeable with bad grammar, but with incongruity and absurdity. It is therefore necessary to allow that the participle in “*ing*” is not restricted to any tense.”—*Academician*, p. 263.

This participle is not always active, even when derived from an active verb. It is passive in such phrases as the following: “The house is *building*,” “The goods are *selling*,” &c. Neuter and intransitive verbs have their participles in *ing*; and surely these cannot, with any propriety, be termed *active* participles: at least, the participles of neuter verbs can not.

A future Participle.

It is a little surprising that writers on English Grammar, who, on some occasions, display an excessive attachment to the Latin language, should have failed to introduce a *future participle*; especially as *analogy*, *utility*, and even *necessity*, seem to require it.

Mr. Murray says, “There are other modes of expressing future time: as, “I am going to write;” “I am about to write.” These have been called the *Inceptive* future, as they note the commencement of an action, or an intention to commence an action without delay.”

“The substantive verb followed by a verb in the infinitive mood, forms another method of indicating future time: as, “Ferdinand *is to command* the army.” “On the subject of style, I *am afterwards to discourse*.” “Eneas went in search of the seat of an empire, which *was, one day, to govern* the world.” The

latter expression has been called a future past: that is, *past* as to the narrator; but future as to the event, at the time specified." 8vo. *Gram.* p. 75.

In the *Academician*, p. 300, we find a different and more satisfactory view taken of this subject. It is as follows:

"The future infinitive, both in Latin and in English, is formed by circumlocution. In Latin the general infinitive of the substantive verb is, for this purpose, conjoined with the FUTURE PARTICIPLE. In English it is constructed on similar principles. We say "*to be about to go.*"

Yes: and according to Mr. Murray's explanation, here are *two verbs* of the infinitive mood, *present tense*, making *one verb* of the *future tense*,—of what mood or *mode* we are uninformed!

I will now venture to make a few remarks, which I trust, will be found somewhat useful to the learner.

1. Whenever such forms as "*to write,*" or "*about to write,*" or "*to have written,*" are immediately preceded in the construction, by any part of the verb TO BE, they ought to be considered as future participles.

2. This diversity of *form*, as has been observed respecting the various imperatives of the Greek language, can produce no corresponding diversity of *tense*, unless this should consist in discriminations between the portions of future time to which the participle refers. Each of these forms has a peculiar and appropriate application: no two of them should, therefore, be promiscuously or indiscriminately employed. Thus, if I say, "*He is to write to his brother,*" or "*He was to write to his brother,*" I speak *indefinitely*, as to the time of the writing; and in the latter sentence, it is not intimated that the act of writing, should necessarily have been performed, though it *might* have been, previously to the time of my speaking. But when I say, "*He was to have written,*" (which is certainly good English,) it is signified that he intended to have his writing done at some period prior to the time of my making the assertion. This form may, for the sake of distinction, be called *definite*, or *past*. The addition of some other word or words, may also render definite, such expressions as "*I am to write,*" for example, "*I am to write to-morrow, or next week.*" But I doubt, very much, the propriety of saying, "*I was to write yesterday,*" when there is an intimation that *I did not write*. When it is signified, however, that an appointment or an arrangement was made at some particular time past, for a person, or persons, to perform some action at a time subsequent to that period, and we are merely relating the particulars of such appointment or arrangement, we properly say, "*He was to go;*" "*Ferdinand was to command the army;*" &c. It is possible that I am sufficiently intelligible on this point. Certain it is, however, that both of these forms of expression are grammatical, and that a distinction between them ought to be observed. And though I may not have succeeded in explaining the matter clearly, I derive some satisfaction

from the hope that my remarks may excite a spirit of inquiry on this subject.

In the phrase, "I am *about to write*," '*about to write*' is a future participle; and as it notes an intention to commence an action without delay, it may be distinguished by the term "*Inceptive future*."

It is not reasonable to object that, if these forms be allowed the name of future participles, the forms "*going to write*," "*upon the point of writing*," &c. should also be admitted as future participles. To this objection I would reply, as Mr. Murray very properly did, upon a similar occasion; "The position is not tenable that 'Equivalence in sense implies similarity in grammatical nature.' It proves too much, and therefore nothing. This mode of reasoning would confound the acknowledged grammatical distinction of words."

The phrase "I am *going to write*," is evidently in imitation of the French "*Je vais écrire*;" and surely a French scholar would parse '*vais*' and '*écrire*' separately. Will any man tell me that the combination "*am going to write*," belongs to the future tense of the *indicative mood*? I think not. Of what *mood*, then, is it a *future tense*?

THE ACADEMICIAN, p. 253, says, "The French language has various modes of expressing futurity by combinations of entire words into set phrases. The verb *devoir*, which signifies to be obliged from duty, is employed for this purpose, as *Je dois faire cela* "I am to do that." The same verb continues in other instances to retain its original meaning. The verb *aller* is used for a similar purpose; as *Je vais lui rendre mes respects*."

"Our language," says the *Academician*, again, (p. 254,) "like every other, has various words and phrases which express futurity along with something more, as "I intend," "I am obliged," "I am likely."!!!

And is it possible that the learned Editors of the *Academician* should be so far led astray, as to insert that "I intend," "I am obliged," 'express futurity'!—As I observed in a preceding part of this work, when we say "I intend to write," "I am obliged to write," the *intention* and the *obligation* are evidently *present*; but the act of *writing* is *future*.—So also, in the sentence "I am going to write," "*am going*," is *present*, and "*to write*," is *future*.

The Editors of the *Academician* have made a slight mistake in translating the phrase "*Je dois faire cela*," "I am to do that," The *literal* translation is, "I am obliged to do that," or "I am bound to do that." My object in noticing this little inaccuracy, is, to show that phrases which are equivalent in sense, or nearly so, may sometimes be so employed as to "confound the acknowledged grammatical distinction of words."

Such phrases as "I *have to write*;" "I *have to go*," &c. may be satisfactorily explained upon the principle of ellipsis. Thus, "I have *occasion to write*;" "I have an *obligation to go*;" &c.

Expressions of this kind may be imitations of the Italian. They are analogous to the *gerund* in Latin.

"In Italian," says the Academician, (p. 253,) "the future tense has undoubted marks of a derivation from the verb *avere* 'to have.' *Partiro* 'I shall depart,' is evidently derived from *partireho* 'I have to depart.'"



EXAMPLES FOR PARSING.

(CHAPTER V.)

In which it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, adjectives, pronouns, verbs, and participles. Thus:

Piety has the purest delight attending it.

Piety is a common noun, of the third person, singular number, neuter gender, and nominative case.

Questions by the teacher.

N. B.—The answers to these, and similar questions, are to be found in the preceding part of Etymology.

Why is "*Piety*" a noun?—Why is it a *common noun*?—Why is it of the third person?—Why, of the singular number?—Why, of the neuter gender?—Why, of the nominative case?—How do you decline it?

has is an irregular active-transitive verb, from *have, had, had*; found in the indicative mood, present tense, third person, singular number.—Here, it is properly an *ao*rist.

Questions by the teacher.

Why is "*has*" a verb?—Why is it an active-transitive verb? Why is it irregular?—Why is it in the indicative mood?—Why, in the present tense?—Why, in the third person?—Why, in the singular number?—Why an *ao*rist?

the is the definite article.

Questions by the teacher.

What is an article?—Why is "*the*" styled the *definite* article? *purest* is a common adjective, of the superlative degree.

Questions.

Why is "*purest*" an adjective?—Why is it of the superlative degree?—How do you compare it?

delight is a common noun, of the third person, singular number, neuter gender, and objective case.

N. B.—The same questions which have been proposed respecting the noun *piety*, except the one before the last, should be repeated here. The last question, but one on this occasion, is—why is it (the noun *delight*) in the objective case?

attending is an imperfect participle, from the regular active-transitive verb *attend*, *attended*, *attended*.

Questions.—Why is “*attending*” a participle?—Why is it called an imperfect participle?—Has the term *imperfect*, as applied to participles, any reference to *time*?

it is a personal pronoun, of the third person, singular number, neuter gender, and objective case.

Questions.—Why is “*it*” a pronoun?—Why, a *personal pronoun*?—Why, of the third person?—Why of the singular number? Why, of the neuter gender? &c.

LESSON I.

I repent. Thou studiest. He returns. She mourns. It seems. We rejoice. You appear. They approach.

I may go to-morrow. I was slighted yesterday. Thou durst not speak. He durst not have written. He left the company. She seemed to be afraid. He dare not proceed. We shall be beaten. He need not fear. She needed not to be insulted. He need not have acted so inconsiderately.

LESSON II.

A few writers have dared to utter bold truths. They persecuted all who dared to differ from them. They did not dare to venture into town. Will any man dare to commit himself? They have dared to assemble themselves. Clarendon has dared to impose on a betrayed and deluded world. No man will dare to justify such conduct. Who would dare to censure for cowardice the man who shot General Wolfe or General Montgomery, at Quebec?

LESSON III.

Whoever wishes to cheat a neighbor of his estate, or to rob a country of its rights, need make no scruple of consulting the doctor himself.—*Junius*. The people would have too much reason to lament their condition, if they did not find some resource in the weakness of his understanding.—*Idem*. If they invaded the rights of the people, they did not dare to offer a direct insult to their understanding.—*Idem*. It is not of such corrigible stuff that we should hope for any amendment in him, before he has accomplished the destruction of his country. Like other rakes, he

may, perhaps, live to see his error, but not until he has ruined his estate.--*Idem*.

N. B. Any teacher that instructs his pupil to say, that the verbs "*has accomplished*," and "*has ruined*," in the last examples, are in the *perfect tense*, vitiates his taste, confuses his ideas, and impairs his reason. For, is it not evident that these verbs are as clearly in the *second future tense*, as "*shall have accomplished*," "*shall have ruined*?"

LESSON IV.

I am to go to town to-morrow. I understood that she was to write to her mother. He was to have written to his brother on Friday last. She is going to read her lesson. I have to prepare myself for supper. We are about to commence our journey.

OF THE ADVERB.

An Adverb is a word added to a verb, a participle, an adjective, or another adverb; and generally expresses time, place, degree, or manner; as, They are *now* here, studying *very diligently*.

OBS.—Adverbs briefly express what would otherwise require several words.

"Adverbs," says Mr. Murray, "seem originally to have been contrived to express compendiously in one word, what must otherwise have required two or more: as, "He acted wisely," for, he acted with wisdom; "prudently," for, with prudence; "He did it here," for, he did it in this place;" "exceedingly," for, to a great degree; "often and seldom," for many, and for few times;" "very," for, in an eminent degree, &c.—Phrases which do the office of adverbs may properly be termed adverbial phrases; as, He acted in the best manner possible." Here, the words *in the best manner possible*, as they qualify the verb *acted*, may be called an adverbial phrase."

"There are many words in the English language," continues Mr. Lindley Murray, "that are sometimes used as adjectives, and sometimes as adverbs: as "More men than women were there;" or, "I am more diligent than he." In the former sentence *more* is evidently an adjective, and in the latter, an adverb. There are others that are sometimes used as substantives, and sometimes as adverbs: as, "To-day's lesson is longer than yesterday's: here *to-day* and *yesterday* are substantives, because they are words that make sense of themselves, and admit besides of a genitive case: but in the phrase, "He came home yesterday, and sets out again to-day," they are adverbs of time; because they answer to the question *when*." The adverb *much* is used as all

three: as, "Where much is given, much is required;" "Much money has been expended;" "It is much better to go than to stay." In the first of these sentences, *much* is a substantive; in the second, it is an adjective; and in the third, an adverb. In short, nothing but the sense can determine what they are."

CLASSES.

Adverbs may be reduced to four general classes; namely, adverbs of *time*, of *place*, of *degree*, and of *manner*.

I. Adverbs of *time*, generally answer to the question *when?* or *how often?* and may be subdivided as follows:

1. Of time present; as, *Now, yet, to-day.*
2. Of time past; as, *Already, yesterday, lately, heretofore, hitherto, long since, long ago, &c.*
3. Of time to come; as, *To-morrow, hereafter, henceforth, by-and-by, soon, ere long, presently, instantly, immediately.*

N. B.—*Now* is sometimes an adverb of time to come; as, "I will *now* proceed to examine the other points."

4. Of time relative; as, *When, then, before, after, while or whilst, till, until.*
5. Of time absolute; as, *Always, ever, never.*
6. Of time repeated; as, *Often, oft, again, occasionally, frequently, sometimes, seldom, rarely, now and then, daily, weekly, monthly, yearly, once, twice, thrice, or threetimes, &c.*
7. Of the order of time; as, *First, secondly, thirdly, fourthly, &c.*

II. Adverbs of *place* generally answer to the question *where?* *whither?* or *whence?* and may be subdivided as follows:

1. Of motion or rest in a place; as, *Where, here, there, yonder, somewhere, anywhere, elsewhere, everywhere, within, without, &c.*
2. Of motion to a place; as, *Whither, hither, thither, in, out, up, down, upwards, downwards, backwards, forwards.*—N. B. In familiar writing and conversation, *where, here, there,* are now used instead of *whither, hither, thither.*
3. Of motion from a place; as, *Whence, hence, thence.*
4. Of the order of place; as, *First, secondly, thirdly, fourthly, &c.*

III. Adverbs of *degree*, or *quantity*, generally answer to the question *how much?* and may be subdivided as follows:

1. Of excess or abundance; as, *Much, too, very, greatly, far, chiefly, entirely, perfectly, extravagantly, intolerably, &c.*

2. Of equality; as, *Enough, sufficiently, equally, &c.*

3. Of deficiency or abatement; as, *Little, scarcely, merely, barely, &c.*

IV. Adverbs of *manner*, generally answer to the question *how?* and may be subdivided as follows:

1. Of quality; as, *Well, ill, wisely, foolishly, justly, quickly*, and many others formed by adding *ly* to adjectives of quality.

2. Of affirmation; as, *Yes, yea, verily, truly, indeed, surely, &c.*

3. Of negation; as, *No, nay, not, nowise.*

4. Of doubt; as, *Perhaps, haply, possibly, &c.*

5. Of mode; as, *Thus, so, somehow, like, else, otherwise, &c.*

6. Of cause; as, *Why, wherefore, therefore, whence, hence.*

OBS. 1.—Adverbs of *time, place, and manner*, are generally connected with verbs or participles; those of *degree* are more frequently prefixed to adjectives or adverbs.

OBS. 2.—The adverbs *here, there, and where*, when prefixed to prepositions, have the force of pronouns: as, *Hereby*, for *by this*, *thereby*, for *by that*, *whereby*, for *by which*. Compounds of this kind are, however, commonly reckoned adverbs. They are not now so much used as they were formerly. The poets still retain them.

OBS. 3.—The adverbs *how, when, whence, whither, where, why*, and their compounds, are frequently used as *interrogatives*; but as such, they severally belong to the classes under which they are placed.

OBS. 4.—*Needs* is sometimes an adverb; as, "He must *needs* do it."

Adverbs sometimes perform the office of conjunctions, and serve to connect sentences, as well as to express some circumstance of time, place, degree, or manner: adverbs that are so used, are called *conjunctive adverbs*, or *adverbial conjunctions*.

OBS. 1.—Conjunctive adverbs often relate equally to *two verbs* in different clauses; on which account it is the more necessary to distinguish them; as, "They feared *when* they heard that they were Romans."

OBS. 2.—The following words are the most frequently used as conjunctive adverbs: *again, also, as, before, besides, else, even, hence, however, moreover, nevertheless, otherwise, since, so, then, thence, therefore, till, until, when, where, wherefore, while, or whilst.*

MODIFICATIONS.

Adverbs have no modifications, except that a few are compared after the manner of adjectives; as, *Soon, sooner, soonest—often, oftener, oftenest—long, longer, longest.*

The following are irregularly compared; *well, better,*

best; badly or ill, worse, worst; little, less, least; much, more, most; far, farther, farthest; forth, further, furthest.

OBS. 1.—Most adverbs of *quality* will admit the comparative adverbs *more* and *most*, *less* and *least*, before them: as, *wisely, more wisely, most wisely; culpably, less culpably, least culpably*. But these should be parsed separately; the degree of comparison belongs only to the adverb prefixed.

OBS. 2.—“Expressions like these, *none at all, a great deal, a few days ago, long since, at length, in vain*, when they are used to denote the *manner* or *time* of the action of verbs or participles, are generally called *adverbial phrases*.”—Kirkham’s Gram. p. 85.

OBS. 3.—So also, in the phrase, “A wall three feet thick,” the words “*three feet*” constitute an adverbial phrase, qualifying the adjective “*thick*.”—*How thick? Very thick—three feet thick. “A child eight years old.”* Here, the words “*eight years*” form an adverbial phrase.

OF THE CONJUNCTION.

A Conjunction is a word used to connect words or sentences in construction, and to show the dependence of the terms so connected; as, ‘Thou *and* he are happy, *because* you are good.’

CLASSES.

Conjunctions are divided into two classes; *copulative* and *disjunctive*.

A *copulative conjunction* is a conjunction that denotes an addition, a cause, or a supposition: as, He *and* I shall not dispute; *for, if* he has any choice, I shall readily grant it.

A *disjunctive conjunction* is a conjunction that denotes opposition of meaning: as, “Be not overcome by evil, *but* overcome evil with good.”

The following are the principal conjunctions:

1. Copulative; and, *if, as, both, because, for, that*.

2. Disjunctive; or, nor, neither, either, than, though, although, yet, but, whether, lest, unless, notwithstanding.

As soon as, and as well as, are *conjunctive phrases*, or *compound conjunctions*. *Save* is sometimes, according to our grammarians, employed as a conjunction.

OF THE PREPOSITION.

A Preposition is a word used to express some relation of different things to each other, and is generally placed before a noun or a pronoun: as, The paper lies *before me on the desk*.

The following is a list of the principal prepositions:

Of	into	above	at	off
to	within	below	near	on or upon
for	without	between	up	among
by	over	beneath	down	after
with	under	from	before	about
in	through	beyond	behind	against
but	besides	around	across	notwithstanding.

OBS.—“Every *relation* of course implies more than one object. In correct language, the grammatical relation of the words corresponds to the relation of the things or ideas expressed. To a preposition, the *antecedent* term of relation may be a noun, an adjective, a pronoun, a verb, a participle, or an adverb, and the *subsequent* term may be a noun, a pronoun, an infinitive verb, or a participle. The learner must observe that the terms of relation are frequently transposed.”—*Goold Brown*.

Out-of, instead-of, and, perhaps, some other combinations of this sort, may be called *compound prepositions*; but, properly speaking, these forms ought to be written and considered separately: thus, *instead* ought to be written *in stead*; and here “*stead*” is a *substantive*.

“The same word is occasionally used both as a conjunction and as an adverb; and sometimes as a preposition. ‘I rest *then* upon this argument;’ *then* is here a conjunction: in the following phrase it is an adverb: ‘He arrived *then*, and not before.’ ‘I submitted; *for* it was vain to resist;’ in this sentence, *for* is a conjunction; in the next, it is a preposition: ‘He contended *for* victory only.’ In the first of the following sentence, *since* is a conjunction: in the second it is a preposition; and in the third, an adverb: ‘*Since* we must part, let us do it peaceably.’ ‘I have not seen him *since* that time.’ ‘Our friendship commenced long *ince*.’”

OBS.—After all this, it seems rather strange that Mr. Murray should insist that the word *but* is always a conjunction. Respecting the sentences, “I saw nobody but him;” “No person but he was present;” he says, “these sentences may be explained, on the principle of supplying the ellipsis, in the following manner. In the first, we might say, ‘I saw nobody, but *I saw him*;’” or, “I saw nobody, but him *I saw*;” in the second, ‘None was present; but he *was present*,’ &c.—The supply of the ellipsis

(adds Mr. Murray) certainly gives an uncouth appearance to these sentences:" &c. He might have said that it makes them perfectly contradictory in terms.

He tells us that the 18th Rule of Syntax may be considered as subsidiary to the rule which he has given on this subject, and to the principle of supplying the ellipsis. "Thus, in the expression, "I saw nobody but him," nobody is in the objective case, governed by the verb *saw*; and *him* is in the same case, because conjunctions, according to Rule the 18th, connect the same cases of nouns and pronouns." These remarks are incorrect; for, were they otherwise, it would be proper to say, "Nothing but vain and foolish pursuits *delight* some persons;" because, agreeably to Note 2nd under Rule 3rd of Mr. Murray's Syntax, "When a disjunctive occurs between a singular noun, or pronoun, and a plural one, the verb is made to agree with the plural noun or pronoun." But Mr. Murray himself very properly corrects this sentence, by substituting the singular verb "*delights*" instead of the plural verb "*delight*." Why so? Because the plural noun "*pursuits*" is in the objective case, governed by the preposition *but*; and the singular noun "*nothing*" is the true nominative case to the verb.

Whenever the word *but* signifies *except*, it is a preposition: whenever it is used instead of *only*, it is an adverb: in all other situations, it is a conjunction. Thus, in the sentence, "There were but few men in the room," "*but*" is an adverb. "Nobody but *he* was present," is incorrect language; for, in this sentence, "*but*" is a preposition, signifying *except*; and therefore, the pronoun should be in the objective case; thus, "Nobody but [*except*] *him* was present."

OF THE INTERJECTION.

An Interjection is a word that is uttered merely to indicate some strong or sudden emotion of the mind: as, *Oh! alas!*

Obs.—Of pure interjections but few are admitted into books. As words, or sounds, of this kind, serve rather to indicate feeling, than to express thought, they seldom have any definable signification. Their use also is so variable, that there can be no very accurate classification of them. Some significant words properly belonging to other classes, are ranked with interjections, when uttered with emotion and in an unconnected manner. The principal interjections are *O! Oh! ah! alas! hail! all hail! lo! behold!*

EXAMPLES FOR PARSING.

LESSON I.

If change of circumstances were to have no weight in direct-

ing our conduct and opinions, the mutual intercourse of mankind would be nothing more than a contention between positive and equitable rights.—*Junius*.

It is a sign of great prudence, to be willing to receive instruction; the most intelligent persons sometimes stand in need of it.

Good nature in a companion, is more agreeable than wit; and gives a certain air to the countenance, which is more amiable than beauty.

Men of the noblest dispositions think themselves happiest, when others share with them in their happiness.

Then near approaching, 'Father, hail!' he cried;
And, 'Hail, my son!' the reverend sire replied.—*Parn.*

LESSON II.

When we act according to our duty, we commit the event to him by whose laws our actions are governed, and who will suffer none to be finally punished for obedience.

When, in prospect of some good, whether natural or moral, we break the rules prescribed to us, we withdraw from the direction of superior wisdom, and take all consequences upon ourselves.

Man cannot so far know the connexion of causes and events, as that he may venture to do wrong in order to do right.

Ah! that deceit should steal such gentle shapes,
And with a virtuous visor hide deep vice!—*Shak.*

LESSON III.

How comfortless is the sorrow of him who feels at once the pangs of guilt and the vexation of calamity, which guilt has brought upon him!

He who will determine against that which he knows, because there may be something which he knows not, is not to be admitted among reasonable beings.

Pride is seldom delicate, it will please itself with very mean advantages; and envy feels not its own happiness, but when it may be compared with the misery of others.

O happy peasant! Oh unhappy bard!
His the mere tinsel, hers the rich reward.—*Cowper.*

Nothing is proof against the general curse
Of vanity, that seizes all below.
The only amaranthine flower on earth
Is virtue; the only lasting treasure, truth.—*Id.*

OF DERIVATION:

Words are derived from one another in various ways, viz.

1. Substantives are derived from verbs.
2. Verbs are derived from substantives, adjectives, and sometimes from adverbs.
3. Adjectives are derived from substantives.
4. Substantives are derived from adjectives.
5. Adverbs are derived from adjectives.

PART III.

SYNTAX.

Syntax treats of the relation, agreement, government, and arrangement, of words in a sentence.

The *relation* of words, is their dependence according to the sense.

The *agreement* of words, is their similarity in person, number, gender, case, mood, tense, or form.

The *government* of words, is that power which one word has over another, in directing its mood, tense, or case.

The *arrangement* of words, is their collocation in a sentence.

A *sentence* is an assemblage of words, making complete sense.

The principal parts of a sentence, are the SUBJECT, or nominative—the VERB—and, (if the verb be transitive,) the OBJECT governed by the verb. The other parts depend upon these, either as *primary* or as *secondary adjuncts*.

Sentences are of two kinds, *simple* and *compound*.

A *simple sentence* has in it but one subject and one finite verb: as, "Life is short;" "Man is not immortal."

A *compound sentence* consists of two or more simple sentences connected together: as, "Life is short, and art is long." "Idleness produces want, vice, and misery."

A *clause* is a subdivision of a compound sentence.

A *phrase* is two or more words rightly put together, making sometimes part of a sentence, and sometimes a whole sentence.

Words that are omitted by *ellipsis*, and that are necessarily understood, in order to complete the construction, must be supplied in parsing.

To produce the agreement and right disposition of words in a sentence, the following rules and observations should be carefully studied.

[RULE I.

Articles relate to the nouns which they limit: as, "At a little distance from *the* ruins of *the* abbey, stands *an* aged elm."

Obs. 1.—Articles often relate to nouns understood; as, "The [*river*] Thames"—"Pliny the younger" [*man*]"—"The honorable [*body,*] the Legislature"—"The animal [*world*] and the vegetable world"—"Neither to the right [*hand*] nor to the left" [*hand*]"—"He was a good man, and a just" [*man*]."—"The pride of swains Palemon was, the generous [*man*], and the rich" [*man*].

Obs. 2.—It is not always necessary to repeat the article before several nouns in the same construction; the same article serves sometimes to limit the signification of more than one noun. In general, it may be sufficient to prefix the article to the former of two words in the same construction: as, "There were many hours, both of the night and day, which he could spend, without suspicion, in solitary thought." It might have been "of *the* night and of *the* day." And, for the sake of emphasis, we often repeat the article in a series of epithets: as, "He hoped that this title would secure him *an* ample and *an* independent authority." When a different form of the article is requisite, the article is also properly repeated: as, "*A* house and *an* orchard," instead of "a house and orchard."

Obs. 3.—The article precedes its noun, and is never, by itself, placed after it.

Obs. 4.—When an adjective precedes the noun, the article is placed before the adjective; as,

"*The* private path, *the* secret acts of men,
If noble, far *the* noblest of their lives."

Except the adjectives *all*, *such*, *many*, *what*, and those which are preceded by the adverbs *too*, *so*, *as*, or *how*; as, "*All the* materials were bought at *too dear a* rate."

Obs. 5.—The definite article and an adjective are sometimes placed after the noun to which they both relate; as, "Section *the* fourth"—"Henry *the* Eighth." The latter example is perhaps elliptical.

Obs. 6.—The definite article is often prefixed to comparatives and superlatives; and its effect is, to mark the degree the more strongly, and to define it the more precisely: as, "*The* oftener I see him, *the* more I respect him."—"A constitution *the* most fit."—"A claim *the* strongest and the most easily comprehended."—"The men *the* most difficult to be replaced." In these cases, the article seems to relate only to the adjective or adverb following it; but in the case of the adjective, the noun may be supplied.

Obs. 7.—The article *the* is applied to nouns of both numbers; as, *The man, the men,—The good boy, the good boys.*

Obs. 8.—The article *the* is sometimes elegantly used in stead of a possessive pronoun; as, "Men who have not bowed *the* knee to the image of Baal."—*Rom. xi. 4.*

Obs. 9.—*A* or *an* is prefixed to nouns of the singular number only, individually or collectively; as, "*A* christian, *an* infidel, *a* score, *a* thousand."

Obs. 10.—*A* or *an* is sometimes prefixed to an adjective of number, when the noun following is plural; as, *A few days—a hundred sheep.* In these cases, the article relates only to the adjective. Some grammarians call these words of number *nouns*, and suppose an ellipsis of the preposition *of*. Murray and others call them *adjectives*, and suppose a peculiarity of construction in the article.

Obs. 11.—The indefinite article *a* or *an* is sometimes placed between the adjective *many*, and a singular noun: as,

"Full *many a gem* of purest ray serene,
 "The dark unfathom'd caves of ocean bear:
 "Full *many a flow'r* is born to blush unseen,
 And waste its sweetness on the desert air."

In these lines, the phrases *many a gem*, and *many a flow'r*, refer to *many gems*, and *many flowers*, separately, not collectively considered.

Obs. 12.—*A* or *an* has sometimes the import of *each* or *every*: as, "He came twice *a* year." The article in this sense, with a preposition understood, is preferable to the mercantile *per*, so frequently used; as, "Fifty cents [for] *a* bushel,"—not, "*per* bushel."

Obs. 13.—*A*, as prefixed to participles in *ing*, or used in composition, is a *preposition*; being, probably, the French *à*, signifying *to, at, on, in, or of*; as, "They burst out *a* laughing."—*M. Edgeworth.* "He is gone *a* hunting."—"She lies *a* bed all day," Shakspeare often uses the prefix *a*, and sometimes in a manner peculiar to himself; as, "Tom's *a* cold"—"*a*-weary."

Obs. 14.—*An* was formerly used as a *conjunction*, signifying *if*; as, "Nay, *an* thou'lt mouthe, I'll rant as well as thou."—*Shak.*

NOTE I.—When nouns are joined in construction, without a close connexion and common dependence, the article must be repeated. The following sentence is therefore inaccurate: "She never considered the quality, but merit of her visitors."—*The* should be inserted before *merit*.

NOTE II.—When adjectives are connected, and the qualities belong to things individually different, though of the same name, the article should be repeated; as, "*A* black and *a* white horse;" i. e. "*A* black horse, and a white horse."

NOTE III.—When adjectives are connected, and the qualities belong to the same thing or things, the article should not be repeated; as, “A black and white horse.” Here, only one horse is spoken of.

NOTE IV.—The article should not be used before the names of virtues, vices, passions, arts or sciences; before simple proper names, or before any noun whose signification is sufficiently definite without it; as, “*Falsehood* is odious.”—“*Iron* is a useful mineral.”

NOTE V.—When titles are mentioned merely as titles, the article should not be used; as “He is styled *Marquis*.”

NOTE VI.—In expressing a comparison, if both nouns refer to the same subject, the article should not be inserted; if to different subjects, it should not be omitted: thus, if we say, “He is a better teacher than poet,” we compare different qualifications of the same man; but if we say, “He is a better teacher than a poet,” we refer to different men.

RULE II.

A noun or a Pronoun which is the subject of a verb, must be in the nominative case: as,

“I know *thou* sayst it: says thy *life* the same?”

Obs. 1.—Every nominative case, except the case absolute, and when an address is made to a person, should belong to some verb, either expressed or implied: as, “Who wrote this book?” “James;” that is “James wrote it.” “To whom thus Adam, that is, “spoke.” Nominatives put in *apposition*, form another exception to this rule. In the following sentence, the noun “*Virtue*” has no verb, either expressed or understood, to agree with it, nor any word to govern it: “Virtue, however it may be neglected for a time, men are so constituted as ultimately to acknowledge and respect genuine merit.” The sentence is therefore inaccurate. It should be arranged in this manner: “However (or “*How much soever*”) virtue may be neglected for a time,” &c.

Obs. 2.—the subject or nominative, is generally placed before the verb; as “*Peace* dawned upon his mind.” “*What* is written?”

Obs. 3.—But, in the following cases, the subject is placed after the verb, or after the first auxiliary:

1. When a question is asked, without an interrogative pronoun in the nominative case; as, “Shall *mortals* be implacable?”—“What art *thou* doing?”—*Hooke*.

2. When the verb is in the imperative mood; as, “Go *thou*.”

3. When an earnest wish, or other strong feeling is expressed; as “May *she* be happy!”—“How were *we* struck!”—*Young*.

4. When a supposition is made without a conjunction; as, "Were *it* true it would not injure us."

5. When *neither* or *nor*, signifying *and not*, precedes the verb; as, "This was his fear; *nor was* his apprehension groundless."

6. When, for the sake of emphasis, some word or words are placed before the verb, which more naturally come after it; as, "Here am *I*."—"Narrow is the *way*."—"Silver and gold have *I* none," &c.

7. When the verb has no regimen, and is itself emphatical; as, "Echo the mountains round."—*Thompson*.

8. When the verbs *say*, *think*, *reply*, and the like, introduce the parts of a dialogue; as, "'Son of affliction,' said *Omar*, 'who art thou?' 'My name,' replied the *stranger*, 'is *Hassan*.'"—*Johnson*.

9. When the adverb *there* precedes the verb; as, "There lived a *man*."

RULE III.

A Noun or a personal Pronoun, used to explain a preceding noun or pronoun, is put, by apposition, in the same case; as,

"But *he*, our gracious *Master*, kind as just,
Knowing our frame, remembers we are dust."

OBS. 1.—*Apposition* is the using of different words or appellations, to designate the same thing. *Apposition* also denotes the relation which exists between the words which are so employed. In parsing, this rule should be applied only to the *explanatory term*. The case of the '*principal term*' depends on its relation to the rest of the sentence, and comes under some other rule.

OBS. 2.—The explanatory word is sometimes placed first, especially among the poets; as,

"From bright'ning fields of ether fair disclosed,
Child of the sun, refulgent *Summer* comes."—*Thompson*.

OBS. 3.—The pronouns of the first and second persons, are sometimes prefixed to nouns merely to distinguish their person. In this case of apposition, the words are not separated by a comma; as, "*I John* saw these things."—*Bible*. "His praise, *ye brooks*, attune."—*Thompson*.

OBS. 4.—When two or more nouns, &c. of the possessive case are put in apposition, the possessive termination added to one denotes the case of both or all; as, "His *brother Philip's* wife"—"*John the Baptist's* head."—*Bible*. "At my friend *Johnson's*, the bookseller." By a repetition of the possessive sign, a distinct governing noun is implied, and the apposition is destroyed.

OBS. 5.—When a noun or a pronoun is repeated for the sake of emphasis, the word which is repeated may properly be said to be in apposition with that which is first introduced; as, “They have forsaken *me*, the *Fountain* of living waters, and hewed them out *cisterns*, broken *cisterns*, that can hold no water.”—*Jer. ii. 13.*

OBS. 6.—A noun is sometimes put in apposition with a sentence; as, “He permitted me to consult his library—a *kindness* which I shall not forget.”—*Allen.*

OBS. 7.—A distributive term, in the singular number, is sometimes construed in apposition with a comprehensive plural; as, “They reap vanity *every one* with his neighbour.”—*Bible.*

OBS. 8.—The common and the proper name of an object are often associated, and put in apposition; as, The river Thames—The ship Albion—the poet Cowper—Lake Erie—Cape May—Mount Atlas. But the proper name of a *place*, when accompanied by the common name, is generally put in the objective case, and preceded by the preposition *of*; as, The city *of* New York—The land *of* Canaan.

RULE IV.

Every adjective relates to a noun, expressed or understood: as, “He is a *good*, as well as a *wise* man;” “*Few* are *happy*,” that is, “*persons*,” “*This* is a pleasant walk,” that is, “*This walk* is a pleasant walk.”

OBS. 1.—Adjectives often relate to nouns understood; as, ‘The nine’ [*muses*].—‘Philip was one of the seven’ [*deacons*].—‘He came unto his own’ [*possessions*], and his own [*men*] received him not.’

OBS. 2.—Adjectives preceded by the definite article, are often used, by ellipsis, as nouns. They designate those classes of objects which are characterized by the qualities they express. They are most commonly used in reference to nouns of the plural number; and these nouns, which are understood, should be supplied in parsing; as, “The *careless* [*persons*] and the *imprudent*, the *giddy* and the *fickle*, the *ungrateful* and the *interested*, every where meet us.”—*Blair.*

OBS. 3.—Adjectives often relate immediately to pronouns, and, through them, to the nouns they represent; as, “*I* am *weary*,” “*You* are *inconsiderate*.”

OBS. 4.—An adjective sometimes relates to a phrase or a sentence which is substituted for a noun; as, “*That he should refuse*, is not *strange*.”—“*To insult the afflicted* is *impious*.”—*Dillwyn.*

OBS. 5.—After an infinitive, an adjective is sometimes taken *abstractly*; as, “*To be truly wise*, is a high attainment.” But, in such examples, an objective going before may be supplied; as, “*For a man to be truly wise*, is a high attainment.”

OBS. 6.—The adjective is generally placed immediately before its noun; as, "*Vain man, is grandeur given to gay attire?*"—*Beattie*.

OBS. 7.—But, in the following instances, the adjective is placed after the word to which it relates:

1. When other words depend on the adjective; as, "*A mind conscious of right*"—"A wall *three feet thick*."

2. When the quality results from the action of a verb; as, "*Virtue renders life happy*."

3. When the adjective would thus be more clearly distinctive; as, "*Goodness infinite*"—"Wisdom *unsearchable*."

4. When a verb comes between the adjective and the noun or pronoun; as, "*I grew uneasy at her presence*."—*Addison*. "*Truth stands independent of all external things*."—*Burgh*.

OBS. 8.—In some cases, the adjective may either precede or follow the noun: as,

1. In poetry; as, "*Wilt thou to the isles
Atlantic, to the rich Hesperian clime,
Fly in the train of Autumn?*"—*Akenside*.

2. In some technical expressions; as, "*A notary public*," or "*A public notary*."

3. When an adverb precedes the adjective; as, "*A Being infinitely wise*," or, "*An infinitely wise Being*."

4. When several adjectives belong to the same noun; as, "*A woman, modest, sensible, and virtuous*," or, "*A modest, sensible, and virtuous woman*."

OBS. 9.—An emphatic adjective may be placed first in the sentence, though it belong after the verb; as, "*Weighty is the anger of the righteous*."—*Bible*.

OBS. 10.—By an ellipsis of the noun, an adjective with a preposition before it, is sometimes equivalent to an adverb; or, rather, both the preposition and the adjective are equivalent to an adverb; as, "*In particular*;" that is, "*in a particular manner*;" equivalent to "*particularly*." In parsing, supply the ellipsis.

NOTE I.—Adjectives that imply unity or plurality, must agree with their nouns in number; as, "*That sort, those sorts*."

NOTE II.—When the adjective is necessarily plural, the noun should be made so too; as, "*Twenty pounds*," not "*Twenty pound*."

OBS. 1.—In some peculiar phrases, this rule appears to be disregarded; as, "*Two hundred pennyworth of bread, is not sufficient*."—"Twenty sail of vessels."—"A hundred head of cattle."

OBS. 2.—In the phrase "*A five dollar note*," the two words "*five*" and "*dollar*" form a compound adjective; so also, in the phrases, "*a six-foot wall*," "*a two-foot rule*," and the like.

ORS. 3.—To denote a collective number, a singular adjective may precede a plural one; as, "*One* hundred men"—"*Every* six weeks."

NOTE I.—Double comparatives and superlatives should be avoided: such as, "*A wors(er) conduct*;" "*On less(er) hopes*;" "*A more seren(er) temper*;" "*The most straitest sect*;" "*A more superior work*." They should be "*worse conduct*;" "*less hopes*;" "*a more serene temper*;" "*the straitest sect*;" "*a superior work*."

NOTE II.—Adjectives that have in themselves a superlative signification, do not properly admit of the superlative or comparative form superadded: such as, "*Chief, extreme, perfect, right, universal, supreme*," &c.; which are sometimes improperly written "*Chiefest, extremest, perfectest or most perfect, rightest, most universal, most supreme*," &c. The phrases, '*so perfect*,' '*so right*,' '*so extreme*,' '*so universal*,' &c. are incorrect; because they imply that one thing is less perfect, less extreme, &c. than another, which is not possible. And, for the same reason, the phrases, '*very right*,' '*too perfect*,' and the like, are improper; as in the following sentence: "*Maxims too perfect for human nature, are here laid down*." It should be, "*too excellent*."

NOTE III.—The comparative degree should be used only in reference to two objects, or classes of objects; the superlative compares one or more things with all others of the same class, whether few or many: as, "*Edward is taller than James*; he is the *largest* of my scholars."

NOTE IV.—When the comparative degree is employed, the latter term of comparison should never include the former; as, "*Iron is more useful than all the metals*." It should be, "*than all the OTHER metals*."

NOTE V.—When the superlative degree is employed, the latter term of comparison should never exclude the former; as, "*A fondness for show, is, of all other follies, the most vain*." The word *other* should be expunged.

Inaccuracies are often found in the way in which the degrees of comparison are applied and construed. The following are examples of wrong construction in this respect: "*This noble nation hath, of all others, admitted fewer corruptions*." It should be, "*This noble nation hath, of all nations, admitted the fewest corruptions*;" or, "*This noble nation hath (or has) admitted fewer corruptions than any other*." We commonly say, "*This is the weaker of the two*;" or "*the weakest of the two*;" but the former is the regular mode of expression, because there are only two things compared. "*The vice of covetousness is what enters deepest into the soul of any other*." It should be, "*The vice of covetousness enters more deeply into the soul, than any other vice*;" or, "*Of all vices, the vice of covetousness enters the most deeply into the soul*."—"He celebrates the church of

England as the most perfect of all others." It should be, "He celebrates the church of England as *the most excellent of all churches*;" or, "He celebrates the church of England as *more excellent, or less imperfect, than any other*." The phrases *more perfect* and *most perfect*, are improper; because perfection admits of no degrees of comparison. We may say *nearer* or *nearest* to perfection, or *more* or *less* imperfect.

NOTE VI.—When adjectives are connected by conjunctions, the shortest and simplest should be placed first; as, "He is *older* and *more respectable* than his brother."

NOTE VII.—An adjective and its noun may be taken as a compound term, to which other adjectives may be prefixed. The most distinguishing quality should be expressed next to the noun; as, "A fine young man,"—not "A young fine man."

NOTE VIII.—In prose, the use of adjectives for adverbs, is improper: as, "He writes *elegant*"—say, "*elegantly*."

OBS. 1.—In poetry, an adjective relating to the noun, is sometimes elegantly used instead of an adverb qualifying the verb or participle; as, "To thee I bend the knee; to thee my thoughts
Continual climb."—*Thomson*.

OBS. 2.—In order to determine, in difficult cases, whether an adjective or an adverb is required, the learner should carefully attend to the definitions of these parts of speech, and consider whether, in the case in question, *quality* or *manner* is to be expressed: if the former, an adjective is proper; if the latter, an adverb. The following examples will illustrate this point: "She looks *cold*;—she looks *coldly* on him."—"I sat *silent*;—I sat *silently* musing."—Stand *firm*;—maintain your cause *firmly*."

NOTE IX.—The pronoun *them* should never be used as an adjective in lieu of *those*: say, "I bought *those* books,"—not "*them* books."

OBS.—*Those*, instead of *they*, at the beginning of a sentence or where there is no particular reference to an antecedent, is inaccurate, as "*Those* that sow in tears, sometimes reap in joy." It should be, "*They* that, or *they* who sow in tears." Were we to speak of only one person, we should certainly use a *personal pronoun*, instead of employing the pronominal adjective *that*; which is considered the singular of *those*. Thus, instead of saying, "*That* who sows in tears, sometimes reaps in joy;" we should say, "*He* who (or *he* that) sows in tears," &c.

NOTE X.—When the pronominal adjectives *this* and *that*, or *these* and *those*, are contrasted, *this* or *these* should represent the latter of the antecedent terms, and *that* or *those*, the former: as,

"And, reason raise o'er instinct as you can,
In *this*, 'tis God directs; in *that*, 'tis man."—*Pope*.

"Farewell my friends! farewell my foes!
My peace with *these*, my love with *those*!"—*Burns*.

NOTE XI.—The nouns *means* and *amends*, and some others, have the same form in both numbers: they are therefore sometimes used with an adjective of the singular, sometimes, with one of the plural number, as the sense requires; as, “He lived temperately, and by *this means* preserved his health;” “The scholars were attentive, industrious, and obedient to their tutors; and by *these means* acquired knowledge.”—“He gained the approbation of his country; and with *this amends* he was content.” “In return, he received the thanks of his employers, and the present of a large estate: *these* were ample amends for all his labors.”—The word *news* does not admit of being used with an adjective of the plural number. We say, “*This news*,” not “*these news*.”

NOTE XII.—The pronominal adjectives *each*, *every*, *either*, and *neither*, always belong to nouns of the third person singular; and, when they are the leading words in their clauses, they require verbs and pronouns, to agree with those nouns accordingly: as, “Each of you is entitled to *his* share.”

OBS.—*Either* and *neither* relate to two things only: when more are referred to, *any* and *none* should be employed; as, “*Any* of the three,”—not, “*Either* of the three.”—“*None* of the four,” not, “*Neither* of the four.”

RULE V.

A pronoun must agree with its antecedent, or [the noun or pronoun which it represents, in gender, number, and person; as, “This is the friend *whom* I love; *he* has just arrived.” “This is the book *which* I bought; *it* is an excellent work.”—“Ye, therefore, *who* love mercy, teach *your* sons to love it too.”

OBS. 1.—The pronoun *we* is used by the speaker to represent himself and others, and is therefore plural. But it is sometimes used, by a sort of fiction, in stead of the singular, to intimate that the speaker is not alone in his opinions. Monarchs sometimes join it to a singular noun; as, “*We* Alexander, Autocrat of all the Russias.” They also employ the compound *ourselves*.

OBS. 2.—When a pronoun represents the name of an inanimate object *personified*, it agrees with its antecedent in the figurative, and not in the literal sense; [See the figure *Syllipses*:] as,

“Grim *Darkness* furls *his* leaden shroud.”—*Rogers*.

OBS. 3.—When the antecedent is applied *metaphorically*, the pronoun agrees with it in its literal, and not in its figurative sense; as, “Pitt was the *pillar which* upheld the state.”—“The *monarch* of mountains rears *his* snowy head.”

OBS. 4.—When the antecedent is put by *metonymy* for a noun of different properties, the pronoun sometimes agrees with it in the figurative, and sometimes in the literal sense; as,

“The wolf who [that] from the nightly fold,
Fierce drags the bleating *prey*, ne’er drunk *her* milk,
Nor wore *her* warming fleece.”—*Thomson*.

“That each may fill the circle mark’d by *Heaven*,
Who sees with equal eye, as God of all,
A hero perish or a sparrow fall.”—*Pope*,

“And *heaven* beholds *its* image in his breast.”—*Idem*.

OBS. 4.—When the antecedent is put by *Synecdoche* for more or less than it literally signifies, the pronoun agrees with it in the figurative, and not in the literal sense; as,

“A dauntless *soul* erect, *who* smiled on death.”—*Thomson*.

“But to the generous still improving *mind*,
That gives the hopeless heart to sing for joy,
To him the long review of ordered life
Is inward rapture only to be felt.”—*Idem*.

OBS. 5.—Pronouns usually follow the nouns which they represent; but this order is sometimes reversed: as, “*Whom* the cap fits, let *him* put it on.”—“Hark! *they* whisper; *angels* say,” &c.

OBS. 6.—When a pronoun follows two words, having a neuter verb between them, and both referring to the same person, or thing, it may represent either of them, *but not with the same meaning*; as, 1. “I am the man who command:” here, the relative *who* is made to agree with the pronoun *I*; and the meaning is, “I who command, am the man.” (The latter expression places the relative nearer to its antecedent, and is therefore preferable.) 2. “I am the man who commands:” here, the relative *who* belongs to the predicate *man*, and the meaning is, “I am the commander.”

OBS. 7.—After the expletive *it*, which may be employed to introduce a noun or a pronoun of any person, number, or gender, the above mentioned distinction is generally disregarded; and the relative is made to agree with the latter word: as, “*It* is not *I* that do it.” The propriety of this construction is questionable.

OBS. 8.—The pronoun *it* is often used without a definite reference to any antecedent; as, “Whether she grapple *it* with the pride of philosophy.”—*Chalmers*. And still more frequently it refers to something mentioned in the subsequent part of the sentence. This pronoun is a necessary expletive at the commencement of a sentence in which the verb is followed by a clause which, by a transposition, may be made the subject of the verb; as, “*It* is impossible to please every one.”—“*It* was requisite that the papers should be sent.”

OBS. 9.—In familiar language, the relative in the objective case, is frequently understood; as, "Here is the letter [*which*] I received." The omission of the relative in the nominative case, is inelegant; as, "This is the worst thing [*that*] could happen." The latter ellipsis sometimes occurs in poetry; as,

"In this, 'tis God—directs; in that, 'tis man."—*Pope*.

OBS. 10. The antecedent is sometimes suppressed, especially in poetry; as, "How shall I curse [*him*] whom God hath not cursed."

[*He*] "Who lives to nature, rarely can be poor;

[*He*] Who lives to fancy, never can be rich."

OBS. 11.—*What* is sometimes used adverbially; as, "Though I forbear, *what* am I eased?" "The enemy having his country wasted, *what* by himself, and *what* by the soldiers, findeth succour in no place."—*Spenser*. Here, *what* means *partly*.

OBS. 12.—*What* is sometimes used as a mere interjection; as, "*What!* art thou the Thracian robber," &c.

"*What!* can you lull the winged winds asleep?"—*Campbell*.

NOTE I.—A pronoun should not to be introduced in connexion with words that belong more properly to the antecedent, or to another pronoun; as, "My banks *they* are furnished with bees."

NOTE II.—A change of number, in the second person, is improper; as, "*You* wept, and I for *thee*." It should be, "for *you*."

NOTE III.—When a pronoun, or a pronominal adjective, will not express the meaning clearly, the noun must be repeated. In the following sentence, the meaning is not clearly expressed: "We see the beautiful variety of colour in the rainbow, and are led to consider the cause of *it*" [*that variety*.]

RULE VI.

When no nominative comes between the relative and the verb that follows it, the relative is the nominative to the verb; as, "Thou *who knowest* all things."

OBS.—When both the antecedent and the relative are nominatives, the relative is the nominative to the former verb, and the antecedent to the latter; as, "He *that is* not virtuous, is not truly wise."—To this rule there are occasional exceptions; as, "*They* only *lived* who fled."—*Milton*.

RULE VII.

When there is a nominative between the relative and the verb, the relative is governed by some word in its own clause of the sentence; as, "He who preserves

me, to whom I owe my being, whose [creature] I am, and whom I serve is eternal."

OBS. 1.—The relative *who* is applied to animals personified: as, "The old *crab who* advised the young one." The relative *that* would be equally proper.

OBS. 2.—A name taken merely as a name, or in any other sense not strictly personal, must not be represented by the relative *who*. The following sentences are, therefore, incorrect: "Herod, *who* is but another name for cruelty." *Who* should be *which*. "Elizabeth, *who* was but another name for prudence and economy." Better thus, "*whose name* was but another word for prudence," &c.

NOTE 1.—The relative *that* may be applied either to persons or to things. In the following cases, it is preferable to *who* or *which*:—1. After an adjective of the superlative degree; as, "He was the *first that* came."—2. After the adjective *same*; as, "This is the *same person that* I met before."—3. After the interrogative *who*; as "Who *that* has common sense, can think so?"—4. After a joint reference to persons and things; as, "He spoke of the *men and things that* he had seen."—5. After an unlimited antecedent; as, "*Thoughts that* breathe, and *words that* burn."—6. After an antecedent introduced by the expletive *it*; as, "*It was I that* did it."—7. And, in general, where the propriety of *who* or *which* is doubtful; as, "The little child *that* was placed in the midst."

OBS. 1.—Nouns of multitude, unless they express persons directly as such, should generally be represented by the relative *that*; as, "The *family that* I visited." When such nouns are strictly of the neuter gender, *which* may represent them: as, "The committees *which* were appointed."

OBS. 2.—When several relative clauses follow one antecedent, and have a similar dependence, the same pronoun must be employed in each; as, "O thou *who* art, and *who* wast, and *who* art to come!"

OBS. 3.—The relative, and the preposition governing it, should not be omitted, when they are necessary to give connexion to the sentence; as, "He is still in the situation [*in which*] you saw him."

OBS. 4.—An adverb should not be used where a preposition and a relative pronoun would better express the relation of the terms; as, "A cause *where* justice is so much concerned;"—"in *which* justice is so much concerned."

OBS. 5. To prevent ambiguity or obscurity, the relative should be placed as near as possible to its antecedent. The following sentence is faulty: "He is like a beast of prey, that is void of compassion:" better thus; "*He that* is void of compassion, is like a beast of prey."

OBS. 6.—The relative *what* should never be used instead of the conjunction *that*; as, “He will not believe but *what* I am to blame.” *What* should be *that*.

RULE VIII.

A verb must agree with its subject, or nominative case, in number and person: as, “I learn; thou *art* improved; the birds *sing*.”

OBS. 1.—Every finite verb, (that is, every verb not in the *infinitive* mood) ought to have a nominative case, either expressed or implied; as, “*Awake; arise;*” that is “*Awake thou; (or you); arise thou (or you).*”

OBS. 2.—The infinitive mood, or part of a sentence, is sometimes the nominative case to the verb: as, “*To see the sun* is pleasant;” “*To be good* is to be happy.” A subject of this kind, however composed, if it is taken as one whole, requires a verb in the third person singular. These phrases, or clauses, thus constituting the subject of an affirmation, may be termed *subject phrases*.

OBS. 3. The adjuncts of the nominative do not control its agreement with the verb; as, “Six months’ *interest was* due.” “The *propriety* of these rules *is* evident.” “The *mill*, with all its appurtenances, *was destroyed*.” In the first of these examples, the noun *months*’ is in the possessive case; in the second, the noun *rules* is in the objective case, governed by the preposition *of*; and in the third, “*appurtenances*” is in the objective case, governed by the preposition *with*. The nouns *interest*, *propriety*, and *mill*, are the true nominatives.

OBS. 4.—A neuter verb between two nominatives should be made to agree with that which precedes it; as, “Words *are* wind:” except when the terms are rhetorically transposed, and the proper subject is put after the verb: as, “His pavilion *were* dark waters and thick clouds.” “Who *art thou?*” “The wages of sin *is death*.”

OBS. 5. The nominative to a verb in the imperative mood, is generally omitted; as, “*Guide [thou]* my lonely way.” *Goldsmith*. But with the verb in all the other personal tenses, the nominative must be expressed: except where two or more verbs are connected in the same construction; as, “They bud, blow, wither, fall, and die.”

RULE IX.

Two or more nouns, pronouns, or subject phrases, joined together by the conjunction *and*, must have a verb, a noun, or a pronoun, agreeing with them in the plural number: as, “Socrates and Plato *were* wise, *they*

were the most eminent *Philosophers* of Greece." "To be temperate in eating and drinking, to use exercise in the open air, and to preserve the mind free from tumultuous emotions, *are* the best *preservatives* of health."

OBS. 1.—The conjunction is sometimes understood; as,

"Art, empire, earth itself, to change are doomed."—*Beattie*.

OBS. 2.—When the nouns connected are descriptive of one and the same object, they are in apposition, and do not require a plural verb; as "This philosopher and poet *was* banished from his country."

OBS. 3.—When the same nominative is repeated, the words are in apposition, and do not require a plural verb or pronoun; as,

"Love, and love only, is the loan for love."—*Young*.

OBS. 4.—When the verb separates its nominatives, it agrees with that which precedes it, and is understood to the rest; as,

————— "Forth in the pleasing spring,
Thy beauty *walks*, thy tenderness and love."—*Thomson*.

NOTE I.—When two subjects are connected, one of which is taken affirmatively, and the other negatively, they belong to different propositions; and the verb or pronoun must agree with the affirmative subject, and be understood to the other: as, "Diligent *industry*, and not mean savings, *produces* honourable competence." So also when subjects are connected by the compound conjunction *as-well-as*: as, "*Cæsar*, as well as *Cicero*, *was* admired for his eloquence."

NOTE II.—When the subjects are severally preceded by the adjective *every*, *each*, or *no*, they are taken separately, and require a verb or pronoun of the third person, singular number: as,

"And every sense, and every heart is joy."—*Thom*.

"Each beast, each insect, happy in *its* own."—*Pope*.

NOTE III.—If the singular nouns and pronouns which are joined together by the conjunction *and*, be of several persons, in making the plural verb or pronoun agree with them, the second person takes place of the third, and the first of both: as, "James, and thou, and I, *are* attached to *our* country;" i. e. "*We* are attached to *our* country." "Thou and he *have* shared it between you;" i. e. "*You* have shared it," &c.

RULE X.

Two or more nouns, or pronouns singular, or subject phrases, connected by *or* or *nor*, require a verb, noun, or pronoun, of the singular number, referring to the

preceding terms taken separately: as, "Ignorance or negligence *has caused* this mistake;" "John, James, or Joseph, *intends* to accompany me;" "There *is*, in many minds, neither knowledge nor understanding." "Either Thomas or Richard will favour us with *his* company."

NOTE I.—When singular pronouns, or a noun and pronoun, of different persons, are disjunctively connected, the verb must agree with that person which is placed nearest to it: as, "I or thou *art* to blame;" "Thou or I *am* in fault;" "I, or thou, or he, *is* the author of it;" "George or I *am* the person." But it would be better to say, "Either I am to blame, or thou art," &c.

NOTE II.—When a disjunctive occurs between a singular noun or pronoun, and a plural one, the verb is made to agree with the plural noun or pronoun: as, "Neither poverty nor riches *were* injurious to him;" "I or they *were* offended by it." But in this case, the plural noun or pronoun, when it can conveniently be done, should be placed next to the verb.

OBS. 1.—When the nominatives require different forms of the verb, it is, in general, more elegant to express the verb, or its auxiliary, in connexion with each of them: as, "Neither *were* their numbers, nor *was* their destination known;" "Neither *was* the master, nor *were* the scholars present."

OBS. 2.—The speaker should generally mention himself last; as, "Thou or I must go."—"He then addressed his discourse to my father and *me*." But in confessing a fault, he may assume the first place; as, "I and Robert did it."—*Edgeworth*.

OBS. 3.—When two or more nouns or pronouns of the plural number, are connected by *or* or *nor*, they require a verb or pronoun of the plural number, referring to them separately; as, "Neither promises nor threats *were* employed to influence his conduct: *they* would have been unavailing."

OBS. 4.—When antecedents of different persons, numbers, or genders, are connected by *or* or *nor*, they cannot be represented by a pronoun that is not applicable to each of them.

RULE XI.

A collective noun conveying the idea of plurality, requires a verb, or a pronoun, of the plural number: as, "The council *were* divided in *their* sentiments."

But a collective noun conveying the idea of unity, requires a verb or pronoun of the singular number; and the pronoun must be of the neuter gender: as, "The nation *enforces its* laws;" "The meeting *was* large; *it* has been dissolved."

OBS. 1.—Most collective nouns may take the regular plural form; in which case, they require a verb or pronoun of the third

person plural; as, "The *nations enforce their laws.*" "The *kings armies were defeated.*"

Obs. 2.—The word *company*, when it merely signifies *fellowship*, is not a noun of multitude, as many persons erroneously suppose. In the following sentence, therefore, the use of the plural verb is certainly improper: "The company of Mr. Charles Everett and family *are requested.*" It should be, "*is requested.*"

Obs. 3.—When a noun of multitude is preceded by a definitive word, which clearly limits the sense to an aggregate with an idea of unity, it requires a verb or pronoun to agree with it in the singular number: as, "*A company of troops was detached; this people is become a great nation; that assembly was numerous; a great number of men and women was collected.*"

RULE XII.

Conjunctions connect the same moods of verbs, the same forms of participles, and the same cases of nouns and pronouns: as, "He himself *held* the plough, *sowed* the grain, and *attended* the reapers."—"The master taught *her* and *me* to write." "*He* and *she* were school-fellows."

Obs 1.—Mr. Murray and other grammarians make conjunctions connect like *tenses* of verbs, as well as like *moods*, unless a nominative case intervene: but this would be a confinement which our language will not bear. The following sentence appears to be perfectly correct; "An Introduction to English Grammar *is* now ready for the press, and *will* immediately be published for the use of schools." Here the present and the future tenses are connected by the conjunction; and if we introduce the neuter pronoun which is understood as the nominative case, the easy flow of the period will be in some measure broken.

Obs. 2.—Even when the same moods and tenses of verbs are connected by conjunctions, it is often necessary to repeat the nominative.

Obs. 3.—Those parts which are common to several verbs, or participles, are generally expressed to the first, and understood to the rest: as, "Every sincere endeavour to amend shall be assisted, [*shall be*] accepted, and [*shall be*] rewarded."—"Honorably do the best you can" [*do*].—"He thought as I did" [*think*]. "You have seen it, but I have not" [*seen it*].

Obs. 4.—Adjectives, and adverbs also, are frequently connected by conjunctions; in which cases, the degree of comparison of each, or all, of the words so connected, must be the same.

Obs. 5.—The word *as* frequently has the force of a relative pronoun; as, "Avoid such *as are* vicious." "But to as many *as* received him," &c. Some persons, however, contend that there

is a considerable ellipsis in such sentences. Thus, they assert that, in the sentence, "Avoid such as are vicious," the words "*they are who*," are understood immediately after the word *as*. But this appears to be an abuse of the principle of ellipsis.

Obs. 6.—The conjunction *that* is frequently understood; as, "I declare [*that*] you have not offended me." "We hoped [*that*] you would come."

NOTE I.—When the qualities of different things are compared, the latter noun or pronoun is not governed by the conjunction *than* or *as*, but is the subject of a verb, or is governed by a verb or a preposition, expressed or understood; as, "Thou art wiser than *I*;" that is, "than *I am*." "They loved him more than *me*;" that is, "more than they *loved me*." "The sentiment expressed by Plato, but much better by Solomon than *him*;" that is, "than by him."

NOTE II.—When two terms connected refer jointly to a third, they must be adapted to it and to each other, both in sense and form. Thus: instead of, "It always *has*, and always will be laudable," say, "It always *has been*, and it always will be laudable."

NOTE III.—After *else*, *other*, *rather*, and *all comparatives*, the latter term of comparison should be introduced by the conjunction *than*; as, "Can there be any *other than this*?"—Harris.

Obs. 1.—Some conjunctions have correspondent conjunctions belonging to them, so that, in the subsequent member of the sentence, the latter answers to the former: 1. **THOUGH**,—**YET**, **NEVERTHELESS**: as, "Though he was rich, *yet* for our sake he became poor." 2. **WHETHER** and **OR**: as, "*Whether* he will go or not, I cannot tell." 3. **EITHER** and **OR**: as, "I will *either* send it, or bring it myself." 4. **NEITHER** and **NOR**: as, "*Neither* thou nor I am able to compass it." 5. **BOTH** and **AND**: as, "*Both* you and I were present."

Obs. 2.—The correspondent conjunctions *yet*, and *nevertheless*, are often omitted and understood. The word *both* is also frequently omitted.

RULE XIII.

Adverbs relate to verbs, participles, adjectives or other adverbs: as, "Any passion that *habitually* discomposes our temper, or unfits us for *properly* discharging the duties of life has *most certainly* gained a *very* dangerous ascendancy."

Obs. 1.—Adverbs sometimes relate to verbs understood; as, "The former has written correctly; but the latter, *elegantly*."—"And [*I say*] truly, if they had been mindful of that country from whence they came out, they might have had opportunity to have

returned,"—*Heb.* And in this manner perhaps, should sentence like the following be explained:

"Say first, of God [*who is*] *above*, or man [*who is*] *below*,
[From] What can we reason, but from what we know?"—
Pope.

Obs. 2.—To abbreviate expressions, and give them vivacity, verbs of motion (as *go, come, rise, get, &c.*) are sometimes suppressed, being suggested to the mind by an emphatic adverb; as,

"I'll *hence* to London on a serious matter."—*Shakspeare.*

"I'll *in*. I'll *in*. Follow your friend's counsel. I'll *in*."—*Id.*

"*Away*, old man; give me thy hand; *away*."—*Id.*

"Love hath wings, and will *away*."—*Waller.*

"*Up, up*, Glentarkin! rouse thee, ho!"—*W. Scott.*

NOTE 1.—Adverbs are placed, for the most part, before adjectives, after verbs active or neuter, and frequently between the auxiliary and the verb: as, "He made a *very sensible* discourse; he *spoke unaffectedly* and *forcibly*; and *was attentively* heard by the whole assembly."

Obs.—For the placing of adverbs, no definite general rule can be given. They must be placed in that position which will render the sentence the most perspicuous and agreeable. Sometimes the adverb is placed with propriety before the verb, or at some distance after it; sometimes between the two auxiliaries; and sometimes after them both.

NOTE II.—Adverbs should not be used as adjectives; nor should they be employed when *quality* is to be expressed, and not *manner*: as, "The *soonest* time;"—"Thine *often* infirmities," "It seems *strangely*." Such expressions, however, as "The *then* ministry,"—"The *above* discourse," are used by some of our most elegant writers.

NOTE III.—To the adverbs *hence, thence, and whence*, the preposition *from* is frequently (though not with strict propriety) prefixed.

NOTE IV.—A negation, in English, admits of only one negative word: as, "I could not wait any longer,"—not, "*no* longer."

Obs. 1.—The repetition of a negative word or clause strengthens the negation; as, "No, no, no." But two negatives in the same clause, are equivalent to an affirmative; as, "*Nor* did they *not* perceive him;" that is, "they *did* perceive him." "His language, though inelegant, is not *ungrammatical*;" i. e. "it is *grammatical*."

Obs. 2.—Such expressions as "I know *nothing* about it," and "I do *not* know *any* thing about it," are synonymous, and both of them correct: but it would be highly improper to say, "I do *not* know *nothing* about it;" unless I meant to convey the idea that "I do know *something* about it."

OBS. 3.—*No*, when prefixed to a noun, is an adjective; as,

“*No clouds, no vapours intervene.*”—*Dyer*.

There is sometimes a remarkable ambiguity in the use of the negative adjective *no*. If I say, “*No laws are better than those of England,*” it is only my known sentiments that can inform a person whether I mean to praise, or dispraise them. It would be more perspicuous to say, “*The laws of England are as good as any other laws.*”

OBS. 4.—The words *no* and *not*, after *whether* and *or*, are used variously by our best writers, and sometimes even promiscuously by the same writer. “*Whether it be so or no.*”—*Addison*. “Hence, *whether* in imitation of Catullus, *or not*, we apply the same thought to the moon.”—*Idem*. “*Whether he be so or not*, let his despatches, &c. determine for him.”—*Junius*. “*Whether or no* this be the law of Parliament.”—*Idem*. “We are inquiring *whether* incapacity be, *or be not*, created by expulsion.”—*Idem*. In the last example, the auxiliary being repeated before the negative, the word *no*, instead of *not*, would undoubtedly be improper. Such expressions as, “Tell me whether you will go *or no*,” appear to be inaccurate: *no* should be *not*; for “*go*” is understood after it.

OBS. 5.—The adverb *yes*, expressing a *simple affirmation*, and the adverb *no*, expressing a *simple negation*, are always independent. They generally answer a question; and are equivalent to a repetition of it, in the form of an affirmative or a negative proposition. It is observable, that an answer of this kind does not at all depend on the manner in which the question is asked. Whether my friend say, “Are you disposed to take a walk?” or, “Are you *not* disposed to take a walk?” if I be disposed to walk, I say “*Yes*,” if not, I say “*No*.”

OBS. 6.—*Ever* is preferable to *never*, in sentences like the following: “Though he were *ever* so rich, he would not be satisfied.” “He is mistaken, though *ever* so wise.”

OBS. 7.—We sometimes find adverbs used after the manner of nouns; as, “The Son of man hath not *where* to lay his head.” “An eternal *now* does always last.”

RULE XIV.

In the use of words and phrases which, in point of time, relate to each other, a due regard to that relation should be observed. Instead of saying, “I *remember* the family more than twenty years;” we should say, “I have *remembered* the family more than twenty years.” Instead of “I *have known* him when he *was* in good circumstances;” it should be, “I *knew* him,” &c.

OBS. 1.—It is not easy, in all cases, to give particular rules,

for the arrangement of words and phrases which relate to one another, so that they may be proper and consistent. The best rule that can be given, is this very general one, "To observe what the sense necessarily requires." The definitions of the tenses, and the observations relating to them, in Etymology, must be attentively perused.

OBS. 2.—*Shall* and *will*, *should* and *would*, *can* and *will*, *could* and *would*, *may* and *will*, *might* and *would*, generally correspond to one another in different clauses of a sentence; as, "I *shall* be happy, if you *will* do me the favor to call upon my friend;"—"I *should* be much obliged, if he *would* remain in town to-day," &c. It would not be correct to say, "I *shall* be happy, if you *would* do me the favor," &c. nor, "I *should* be happy, if you *will* do me the favor," &c.

OBS. 3.—Verbs of *commanding*, *desiring*, *expecting*, *hoping*, *intending*, *permitting*, and some others in all their tenses, refer to actions or events, relatively *future*: one should therefore say, "I hoped you *would come*,"—not, "*would have come*;" and, "I intended to do it,"—not, "*to have done it*," &c. It must be confessed, however, that some of the most respectable writers frequently employ the latter mode of expression.

OBS. 4.—Propositions that are at all times equally true or false, should generally be expressed in the present tense; as, "He seemed hardly to know, that two and two *make* four,"—not, "*made*."

RULE XV.

Interjections have no dependent construction: as, "O! let not thy heart despise me."—*Johnson*.

OBS.—Interjections in English have no government."—*Lowth*. When a word not in the nominative case independent, is connected with an interjection, or used in exclamation, its construction generally depends upon something understood; as, Ah *me!*"—that is, "Ah! *pity me*."—"Wo is *me!*"—that is, "Wo is to *me*."

RULE XVI.

A noun or a pronoun in the possessive case, is governed by the name of the thing possessed: as, "This is *Richard's* book."

OBS. 1.—Every possessive is governed by some noun expressed or implied; except such as (without the possessive sign) are put in apposition; or connected by conjunctions, to others so governed.

OBS. 2.—'The governing noun is sometimes understood; as, "At the Alderman's" [*house*].—"A book of my brother's" [*books*].

Obs. 3.--When words in the possessive case are connected by conjunctions, expressed or understood, the governing noun is often expressed after one, and understood after the rest; as,

"Add Nature's Custom's Reason's Passion's strife.—*Pope*."

NOTE. I.—When nouns of the possessive case are connected by conjunctions, or put in apposition, the sign of possession must always be annexed to such, and such only, as immediately precede the governing noun, expressed or understood; as, "John and Eliza's teacher is a man of more learning than James's [*teacher*] or Andrew's" [*teacher*].—"For David my servant's sake."—"Lost in love's [*smile*] and friendship's smile."

NOTE II.—The sign of the possessive case is sometimes annexed to that part of a compound name, which is, of itself, in the objective case; as, "The captain-of-the-guard's house."—"The Bard-of-Lomond's lay is done.—*Hogg*."

Obs. 1.—To avoid a concurrence of hissing sounds, the *s* is sometimes omitted, and the apostrophe only retained; as, "For conscience' sake,"—"Moses' minister,"—"Felix' room,"—"Achilles' wrath." But in prose, this elision should be sparingly indulged.

Obs. 2.—The relation of property may also be expressed by the preposition *of*: as, "The will *of* man;" for, "man's will." Of these forms, we should adopt that which will render the sentence the most perspicuous and agreeable.

Obs. 3.—The preposition *of* joined to a substantive is equivalent to the possessive case, only when the expression can be converted into the regular form of that case. We can say, "The reward of virtue," and "Virtue's reward;" but though it is proper to say, "A crown of gold;" we cannot convert the expression into the possessive case, and say, "Gold's crown." The phrase "*A vehicle of thought*" is established by the practice of our best speakers and writers. If I say, "Mr. James Brown is a *man of sense*," does it necessarily follow that I assert, that "*sense*" is the *material* of which he is made? or, if I say, "*A beast of burden*," will it be inferred that I mean to insinuate, that the beast of which I speak, is made of a *material* called "*burden*?" Mr. J. Brown would lead us to suppose so.

NOTE III.—A noun governing the possessive plural, should not be made plural, unless the sense requires it. Thus: say, "We have changed our *mind*," if only one purpose or opinion is meant.

Obs. 1.—A noun taken figuratively may be singular, when the literal meaning would require the plural: such expressions as "Their *face*"—"Their *neck*"—"Their *hand*"—"Their *head*"—&c. are frequent in the Scriptures, and are not improper.

Obs. 2.—We sometimes meet with three substantives dependent on one another, and connected by the preposition *of* applied to each of them: as, "The severity *of* the distress *of* the son *of* the king, touched the nation;" which would be better expressed by saying, "The severe distress of the king's son, touched the nation."

RULE XVII.

Active-transitive verbs, and their imperfect and compound participles, govern the objective case: as, "I found *her* assisting him."—"Having finished the *work*, I submit *it*."

Obs. 1.—The objective case generally follows the governing word: but when it is emphatic, it often precedes the nominative; as, "*Me* he restored to mine office, and *him* he hanged."—*Gen. xli. 13.* "*Home* he had not."—"This *point* they have gained." In poetry it is sometimes placed between the nominative and the verb; as, "His daring foe securely *him* defied."—*Milton.* An interrogative pronoun is commonly placed at the head of its clause, when it is governed by a verb; as, "*Whom* did they see?" but when it is governed by a preposition, the governing word should, in general, immediately precede the pronoun; as, "*To whom* did they apply?" instead of, "*Whom* did they apply to?"

Obs. 2.—Every active-transitive verb usually has either a noun or a pronoun, or some dependent clause or sentence, for its object.

Obs. 3.—The object of the verb can be known by its answering to the question *Whom? what? or which?* as in the sentence, "You love John," the answer to the question, *Whom* do you love? is, "*John*." In the sentence, "Boys love to play," the infinitive "*to play*," answers to the question, What do boys love? and it may be called *an objective phrase*, governed by the verb "*love*."

Obs. 4.—The verbs *said, answered, replied, rejoined*, and perhaps some others, frequently have for their object, not only a phrase or a sentence, but even a long series of sentences—a whole discourse.

NOTE I.—Verbs and participles that require a regimen, should not be employed without it; as, "She affects [*kindness*] in order to ingratiate [*herself*] with you."—"I will not allow of it."—Expunge *of*.

Obs.—The particle *of* is frequently subjoined, by good speakers and writers, to the words *admit* and *accept*; and indeed, it would, on many occasions, seem stiff, if not improper, to omit this particle. We properly say, "He will not *admit* such a person into his house:" but it is very doubtful whether it would be correct to say, "His words do not *admit* a favourable construction."

NOTE II.—Those verbs and participles which do not admit of a regimen, should not be used transitively; as, "The planters grow cotton." Say *raise* or *cultivate* cotton.

NOTE III.—Some verbs will govern a kindred noun, or its pronoun, but no other; as, "He lived a virtuous life."—"Hear, I pray you, this dream which I have dreamed."

RULE XVIII.

The verbs *to teach*, *to pay*, *to ask*; and verbs of *declaring*, of *making*, and of *naming*, often govern two objective cases: as, "He taught *me grammar*;"—"I have paid *him his wages*;"—"They asked *him many questions*;"—"Thy saints proclaim *thee king*;"—"The Author of my being formed *me man*;"—"And God called the *firmament Heaven*."—(See Etymology.)

N. B.—The two objectives governed by verbs of *declaring*, of *making*, and of *naming*, are in apposition.

Obs.—All our grammarians assert, that the former of the two objective cases, in *some* of the above mentioned examples, is governed by a preposition understood. Thus, they say that, in the sentence, "I have paid him his wages," the pronoun *him* is governed by *to* or *unto*, understood. Will they maintain also, that the pronoun is governed by a preposition, in the following sentences? "Who paid *him*?" "I paid *him*." Is it not evident that, in both these sentences, the word *him* is governed by the verb *paid*? and if it is, what reason can be assigned for ascribing the government of the pronoun to a *preposition*, when another word is subjoined to the pronoun? It is true that we may express ourselves as follows: "I paid his wages *to him*;" but this only proves that there are different ways of expressing the same sentiment. How is the following sentence to be parsed?—"I paid *him* for his services."

RULE XIX.

The passives of such active verbs as govern two objective cases, retain the latter of them: as, "I was taught *grammar* by him;"—"I understand *mathematics*: I was taught *them* by an eminent scholar." "He was asked *questions*;"—"John was paid his wages;"—"She is named *Eliza*." "The firmament was called *Heaven*." "He was called *names*;" "He was called *them* by me."

RULE XX.

Active-intransitive and neuter verbs, and their participles, take the same case *after* as *before* them, when both words refer to the same thing: as, "I am *he* whom they invited."—"He returned a *friend*, who came a foe."—"I am considered [*to be*] *he*, sir."

Obs. 1.—This is, perhaps, more properly a rule of agreement,

than of government: the word which *follows* the verb or participle, may be said to be in apposition with that which *precedes* it.

Obs. 2.—In this rule, the terms *after* and *before* refer rather to the order of the sense and construction, than to the placing of the words. The proper subject of the verb is the nominative *to* it, or *before* it; and the other nominative, however placed, belongs *after* it.

Obs. 3.—In interrogative sentences, the terms are usually transposed, or both are placed after the verb; as,

“Whence, and *what* art *thou*, execrable shape?”—*Milton*.

“Art *thou* that traitor *angel*? art *thou* *he*?”—*Idem*.

Obs. 4.—In a declarative sentence, there may be a rhetorical or poetical transposition of the terms; as,

“Far other *scene* is *Thrasymene* now.”—*Byron*.

Obs. 5.—In some peculiar constructions, both words naturally come before the verb; as, “I know not *who she* is.” And they are sometimes placed in this manner by transposition; as, “Yet *he it* is.”—*Young*.

Obs. 6.—Mr. Murray and other grammarians, have taught that *passive* verbs have the same case both before and after them. But I have shown that the passives of *some* active verbs always require the *objective case*. For instance, in the sentence, “I was taught the *rules* by Thomas,” “*rules*” is proved to be in the objective case, by substituting the pronoun *them*: thus, “I was taught *them*,” &c. “He was asked *questions*,” “He was called *names*,” “He was asked *them*,” &c.

RULE XXI.

Prepositions govern the objective case: as, “I have heard a good character *of her*,” “From him that is needy turn not away,” “A word to the wise is sufficient *for them*,” “We may be good and happy *without riches*.”

Obs. 1.—Most of the prepositions may take for their object, a phrase, or part of a sentence, beginning with a participle; as, “On OPENING THE TRIAL, they accused him *of* HAVING DEFRAUDED THEM.” Here, “*opening the trial*,” and “*having defrauded them*,” may be termed *objective phrases*, governed by the prepositions *on* and *of*, respectively. These *phrases* may be analyzed; by which it will be observed that the participle is not converted into a noun, and that it therefore retains its regimen.

In the phrases, “On applying to the governor,” “In treating of grammar,” “*applying to*,” and “*treating of*,” are participles of the compound verbs to *apply-to*, and to *treat-of*.—See ETYMOLOGY, under the head “Compound verbs.”

Obs. 2.—Prepositions are sometimes elliptically construed with adjectives: as, *in vain*, *in secret*, *at first*, *on high*; i. e.

in a vain manner, in secret places, at the first time, on high places. Such phrases imply time, place, degree, or manner, and are equivalent to adverbs.—In the following sentence, the preposition *in* appears to be improperly applied: “It will be *in vain* to appeal,” &c.—*Junius*. This is a very common error, which ought to be carefully avoided.

OBS. 3.—Before nouns of *time* or *measure*, the prepositions that govern them are generally suppressed: as, “We rode sixty miles that day;” that is, “*through* sixty miles *on* that day.” Such expressions as “a board *of* six feet long;” “A boy *of* twelve years old;” are wrong; because the words ‘*six feet*,’ and ‘*twelve years*,’ are adverbial phrases, answering to the questions, *How long? How old?* Say, “A board *six feet long*;” “A boy *twelve years old*;” or, “A board of six feet *in length*;” “A boy of twelve years *of age*.”

OBS. 4.—After the adjectives *like*, *near*, and *nigh*, the preposition *to* or *unto* is generally understood; as, “It is *like* [*to* or *unto*] silver.”—*Allen*. “How *like* the former!”—*Dryden*. “Near yonder copse.”—*Goldsmith*. “*Nigh* this recess.”—*Garth*. As similarity and proximity are *relations*, and not *qualities*, it might seem proper to call *like*, *near*, and *nigh*, prepositions; and some grammarians have so classed the last two. We have not placed them with the prepositions; because they admit of *adverbs* before them; because the preposition *to* or *unto* is sometimes expressed after them; and the words which *usually* stand for them in the learned languages, are clearly adjectives. *Like*, when it expresses similarity of manner; and *near* and *nigh*, when they express proximity of *degree*, are adverbs.

OBS. 5.—The adjective *worth* is followed by the objective case, governed, perhaps, by *of* understood; as, “The book is worth a dollar.” Some suppose that *worth*, in this construction, is a noun, and that there is a double ellipsis of the preposition; as, “The book is [*of* the] worth [*of*] a dollar.” After the kindred adjectives *worthy* and *unworthy*, *of* should be expressed; as, “It is worthy *of* remark.”—“It is unworthy *of* notice.”

OBS. 6.—*Worth* was anciently a verb signifying *be*, and used in every part of the conjugation. Some traces of this usage are found in modern writings; as,

“Wo *worth* the chase, wo *worth* the day,
That cost thy life, my gallant gray!”—*Scott*.

Here *worth* is a verb, and *to* is understood after it; the meaning being, “Wo *be to* the chase,” &c.

OBS. 7.—After verbs of *giving*, *procuring*, and some others, there is usually an ellipsis of *to* or *for* before the objective of the person, when this objective precedes the one governed by the verb; as, “Give [*to*] *him* water to drink.” “Buy [*for*] *me* a knife.” It is remarkable that when the preposition is expressed, the objective cases, in such sentences, are generally transposed;

as, "Give this *money* to your *father*"—"Buy a *knife* for *me*, and *one* for my *brother*."

OBS. 8.—In expressing such sentences passively, the object of the preposition is sometimes assumed for the nominative; and the noun following the passive verb, is in the objective case; as, "*We* were offered *seats*;" "*We* were offered *them* repeatedly." "*He* was denied those *privileges* to which he was entitled."—See Rule XIX, and the 6th observation under Rule XX.

NOTE I.—Prepositions must be employed agreeably to the usage and idiom of the language, so as rightly to express the relations intended.

OBS. 1.—The preposition *into*, expresses a relation produced by motion or change; and *in*, the same relation, without reference to motion: hence, "to walk *into* the garden," and, "to walk *in* the garden," are very different.

OBS. 2.—*Between* or *betwixt* is used in reference to two things or parties: *among*, *amongst*, or *amidst*, in reference to a greater number, or to something by which another may be surrounded; as,

"Thou pendulum *betwixt* a smile and tear."—*Byron*.

"The host *between* the mountain and the shore."—*Id*.

"To meditate *amongst* decay, and stand

A ruin *amidst* ruins."—*Id*.

OBS. 3.—Two separate prepositions have sometimes a joint reference to the same noun; as, "He boasted *of*, and contended *for*, the privilege." This construction is formal, and scarcely allowable, except in the law style. It is better to say, "He boasted *of the privilege*, and contended *for it*."

RULE XXII.

The infinitive mood may be introduced by any part of speech, except an article or a preposition: as,

1. By a *noun*; as, "He had *leave to go*."

2. By an *adjective*; as, "We were *anxious to see* you."

3. By a *pronoun*; as, "I discovered *him to be* a scholar."

4. By a *verb*: as, "*Cease to do* evil."

5. By a *participle*; as, "*Endeavouring to escape*, he fell."

6. By an *adverb*; as, "She is old *enough to go* to school."

7. By a *conjunction*; as, "Explain this subject *so as to make* me understand it."

8. By an Interjection; (elliptically;) as, "*O to forget* her!"

OBS. 1.—Anciently, the infinitive was frequently preceded by the preposition *for*; as, "I went up to Jerusalem *for to worship*." Acts xxiv. 11. "What went ye out *for to see*?"—Luke vii. 26.

"Learn skillfullie how
"Each grain *for to laie* by itself on a mow."—*Tusser*.

Modern usage rejects the preposition *for*. It is probable, however, that the infinitive is generally, if not always, governed by this preposition understood.

Obs. 2.—Mr. Goold Brown says, "The preposition *to*, governs the Infinitive mood, and commonly connects it to a finite verb: as, "I desire *to learn*." He then makes the following observations:

"1.—No word is more variously explained by grammarians, than this word *to*, which is prefixed to the verb in the infinitive mood. *Johnson, Walker, Scott*, and other lexicographers, call it an *adverb*; but, in explaining its use, they say it denotes certain relations which it is not the office of an adverb to express. [See *Johnson's Dictionary*, 4to.] *Lowth, Murray, Comly*, and others, call it a *preposition*; and some of these ascribe to it the government of the verb, and others do not. *Lowth* says, "The *preposition to*, placed before the verb, *makes the infinitive mood*." *Skinner*, in his *Canones Etymologici*, calls it an *equivocal article*. *Horne Tooke*, who shows that most of our conjunctions and prepositions may be traced back to ancient verbs and nouns, says that *to* has the same origin as *do*, and he seems to consider it an *auxiliary verb*. Many are content to call it a *prefix*, a *particle*, a *sign of the infinitive*, &c. without telling us *why* or *how* it is so, or to *what part of speech* it belongs. If it be a *part of the infinitive*, it is a *verb*, and must be classed with the *auxiliaries*. We have given in the preceding rule, that explanation which we consider to be the most correct and the most simple."

"2.—Most grammarians have considered the word *to*, a *part of the infinitive*; and have referred the government of this mood to a preceding verb. But the rule which they give, is partial and often inapplicable; and their exceptions to it are numerous and puzzling. They teach that at least half the different parts of speech *frequently* govern the infinitive: if so, there should be a distinct rule for each; for why should the government of one part of speech be made an exception to that of another? and, if this be done, with respect to the infinitive, why not also with respect to the objective case? In all cases to which their rule is applicable, the rule here given amounts to the same thing; and it obviates the necessity for their numerous exceptions, and the embarrassment arising from other constructions of the infinitive not noticed in them."—(See *Goold Brown's Gram. Syntax*, Rule 23.)

Obs. 3.—The writer of this grammar, coinciding in opinion with "*most grammarians*," on the subject of the word *to*, considers it "*a part of the infinitive*," and, consequently "*an auxiliary verb*."

Obs. 4.—Many grammarians have called the infinitive an *indeclinable noun*. In many respects it certainly resembles one in signification. It may stand for—

1. A *subject*; as, "*To steal* is sinful."

2. A *predicate*; as, "*To enjoy* is *to obey*."—*Pope*.

3. A *purpose*, or an *end*; as, "He's gone *to do it*."—*Edgeworth*.

4. An *employment*; as, "He loves *to ride*."

5. A *cause*; as, "I rejoice *to hear it*."

6. A *term of comparison*; "He was so much affected as *to weep*."

OBS. 5.—In most cases, a verb in the infinitive mood will answer to the question, *For what?* or, *For what purpose?* Thus, in the sentence, "He had leave to go," the answer to the question, "For what purpose? or, For what, had he leave?" is, "*to go*."—"They were anxious"—for what? "*to see you*."—"She is old enough"—for what?—"to go to school."

OBS. 6.—The infinitive sometimes depends upon a noun understood; as, [*In order*] "*To be candid with you*, [*I confess that*] *I was in fault*."

OBS. 7.—The infinitive, or a phrase of which the infinitive is a part, being introduced apparently as the subject of a verb, but superseded by some other word, is put absolute, or left unconnected, by *pleonasm*; as,

"*To be, or not to be—that is the question*."—*Shakspeare*.

OBS. 8.—The infinitive *to be*, is often understood; as, "I suppose it [*to be*] necessary."

OBS. 9.—The infinitive usually follows the word on which it depends; but this order is sometimes reversed: as,

"*To catch your vivid scenes, too gross her hand*."—*Thomson*.

RULE XXIII.

The defective verbs *dare*, *durst*, *need*, *may*, *can*, *must*, *might*, *could*, *would*, and *should*, take the Infinitive after them, without the sign *to*: as, "He *dare* not act contrary to his instructions;" "If he had been commanded, he *durst* not have disobeyed;" "He *need* not proceed in such haste;" "I *may* go to-morrow;" "You *can* follow me next week," &c.

NOTE I.—The *regular neuter verb DARE*, (*to venture*,) when it is immediately followed, in the present, or the imperfect tense, by the adverb *not*, *but*, or *only*, generally has the infinitive after it, without the sign *to*: as, "He *dares* not oppose me."—"The French ministers *dared* not acquaint Philip," &c. But if an auxiliary be used, the word *to* must be expressed: as, "He *does* not *dare to* oppose me." "He *did* not *dare to do it*."

OBS. 1.—The *active verb DARE*, (*to challenge*,) always requires that the sign *to* be expressed to the infinitive that follows it; as, "He *dared* me *to fight* him."

OBS. 2.—The *active verb* NEED, (which is *regular*,) and the *participles* of NEED and DARE, *always* have to be expressed to the infinitive that follows them.—See the *Examples for Parsing*, below.

OBS. 3.—All the *compound tenses* of NEED and DARE, (the whole of the passive voice included,) require that the word to be expressed to the infinitive following them.

EXAMPLES FOR PARSING.

In which RULE XXIII, and the note and observations under it, are exemplified.

LESSON I.

What would *dare to molest* him who might call, on every side, to thousands enriched by his bounty?—*Dr. Johnson.*

What art thou, O son of man! who, having sprung but yesterday out of the dust, *darest to lift up* thy voice against thy Maker?
Blair.

I dare say he is not got home yet.—*Dr. Aikin.*

I charge thee, therefore, to approach no farther; nor dare to wet the feet of thy sovereign.—*Goldsmith.*

You cannot recollect the submissiveness with which your mind yielded to instructions, as from an oracle, or the hardihood with which you *dared to examine* and oppose them.—*Foster.*

No one *dared*, for some days, *to make* any mention of his name.—*Goldsmith.* They would not *dare to expel* him.—*Id.*

LESSON II.

The load, by these means, *need not be piled* so high as usual.—*R. L. Edgeworth.* I however *dared to think* for myself.—*Id.*

There can scarcely be a stronger proof of any man's consistency and singleheartedness, than that his best friends can *dare to lay* before the public his really private correspondence.—*Maria Edgeworth.* *I dare say* there were hundreds of them.—*Dr. Aikin.*

Real spirit is shown in resisting importunity and examples, and in *daring to do* what we think right, independently of the opinion of others.—*R. L. Edgeworth.*

Nor *dare to hiss*, but clap each little actor,

Content, though coarse, with home-made manufacture.—*Id.*

I dare to rely upon my own impartiality.—*Id.*

I have dared to publish the whole transaction.—*Id.*

She would write to ask you some questions, if she *dared*.—*Id.*

Who could *have dared to hope*, that he should ever *have found* another equally deserving to possess his whole confidence and affection?—*M. Edgeworth.*

This elementary school shall be established, whenever a master, and, what is of more consequence, a mistress of the house, *can be provided*, for whose manners, morals, tenderness, knowledge, and successful experience in teaching, I can *dare to pledge myself*.—*R. L. Edgeworth.*

LESSON III.

If they invaded the rights of the people, they *did not dare to offer* a direct insult to their understanding.—*Junius.*

Is this the man who *dares to talk* of Wilkes's morals?—*Id.*

Whoever wishes to cheat a neighbor of his estate, or to rob a country of its rights, *NEED make* no scruple of consulting the doctor himself.—*Id.*

They would not *dare to expel* him.—*Id.*

I should hope to see the person who *dared to present* such a petition immediately impeached.—*Id.*

It has prevented their *daring to assert* their own dignity.—*Id.*

It is impossible that any minister *shall dare to advise* the king to place such a man as Luttrell in the confidential post of adjutant-general, if there were not some secret purpose in view.—*Id.*

You dare not pretend to be ignorant.—*Id.*

LESSON IV.

That our manners and our morality are equal to those of Great Britain, ought not to be enough—we *need to have advanced* a very little way in either, to be able to make that boast with truth.—*Old Bachelor.*

It was not on that city that I *dared to hope* for an impression.—*Id.*

Some men *have dared to assert*, and pretend to believe, that knowledge is by no means an essential element of publick virtue, publick liberty, publick happiness.—*Id.*

Such are *thy achievements, midnight labour and holy emulation!* Achievements which the God of Nature has formed other men capable of repeating by the same means; but who are poorly and indolently content to pass their lives in admiring, instead of greatly and heroically, *daring to rival* them.—*Id.*

There are few, indeed, who *dare to adopt* it.—*Id.*

She excelled a Poet whom Horace says no man should ever *dare to imitate*.—*Id.*

I had now too, for the first time in my life, a secret which I *dared not communicate*, even to the wife of my bosom.—*Id.*

LESSON V.

But hearing, by the way, of his son's and brother's misfortunes, he dismissed his troops, not *daring to keep* the field with so small a force, before an army superior in number and flushed with recent victory.—*Goldsmith.*

The people, therefore, beheld the violence of their conduct in silent fright, internally disapproving, yet not *daring to avow* their detestation.—*Id.*

With this he was able to comply, as the viceroy was asleep, and no person *dared to disturb* him.—*Id.*

They ought either not to have furnished the people with a just cause, or even with a plausible pretence, for presenting such remonstrances, or they ought to have punished them for *daring to present them*.—*Id.*

That gentleman, together with the aldermen Wilkes and Oliver, not only discharged the printer, but required the messenger to give bail, to answer the complaint of the printer against him, for *daring to seize* him in the city without the order of a magistrate.—*Id.*

Oh Happiness! our being's end and aim;
Good, Pleasure, Ease, Content! whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, or *dare to die*;
Which still so near us, yet beyond us lies,
O'erlook'd, seen double, by the fool, and wise.—*Pope.*

Be still thyself; that open path of Truth
Which led thee here, let manhood firm pursue;
Retain the sweet simplicity of youth,
And all thy virtue dictates, *dare to do*.—*Moore's Fables.*

For us, his infants, and his bride,
For us, with only love to guide,
Our lord assumes an eagle's speed,
And like a lion dares to bleed.—*Idem.*
What midnight robber *dare invade*
The fold, if I the guard am made?—*Id.*
Justice must authorize the treat:
Till then he long'd, but durst not eat.—*Id.*
From earth thus hoping aid in vain,
To heav'n not *daring to complain*;
No truce by hostile clamor giv'n,
And from the face of friendship driv'n;
The nymph sunk prostrate on the ground,
With all her weight of woes around.—*Id.*

LESSON VI.

What punishment ought, then, to be inflicted upon a tyrannical and wicked prætor, who *dared*, at no greater distance than Sicily, within sight of the Italian coast, to *put* to the infamous death of crucifixion, that unfortunate and innocent citizen, Publius Gavius Cosanus?—*Tr. of Cicero's Orations.*

What are you, soldiers? you are only the guardians of the national representation---and you *dare to menace* its safety and independence!—*Tr. of the Life of Bonaparte.*

Well then, march to give them battle; oppose their retreat; snatch from them the laurels they have gained; and thereby inform the world, that the curse of misfortune is sure to fall on those senseless beings, who *dare to insult* the territory of the great nation.—*Id.*

A few writers *have dared to utter* bold truths.—*M. Carey.*

Few men *dare offer* to stem the torrent.—*Carte.*

They persecuted all who *dared to differ* from them.—*M. Carey.*

They *did not dare to venture* into Dublin.—*Id.*

Will any man *dare to commit* himself.—*Id.*

They *have dared to assemble* themselves.—*Faulkland.*

Clarendon *has dared to impose* upon a betrayed and deluded world.—*M. Carey.*

Who would *dare to censure* for cowardice, the man who shot General Wolfe, or General Montgomery?—*Id.*

No one *dared to assist* or advise me.—*Lingard.*

The new duke would not, or *dared not, interfere.*—*Id.*

They were the only order of men who *dared to oppose* a barrier to them.—*Id.*

He *dared not inform* the king.—*Id.*

No man *durst say* to him aught but good.—*Id.*

And if they *dared to remonstrate*, their presumption was punished.—*Id.*

For no one *dared to enter* into litigation with his sovereign.—*Id.*

Matilda assured him that she *did not dare to interfere.*—*Id.*

And it was very seldom that any peer *dared to incur* the regal displeasure by standing up in the defence of innocence.—*Id.*

That celebrated lawyer assures us that there was not now in the king's court a judge, who *dared to swerve* from the path of justice, or to *pronounce* an opinion inconsistent with truth.—*Id.*

He vanquished every champion that *dared to oppose* him.—*Id.*

Within the kingdom no man *dared to dispute* his authority.—*Id.*—He *dared not pursue* him.—*Id.*

Edward had resolved to forgive: but *dared not expose* his resolution.—*Id.*

He *did not dare to answer* without the advice of the good men.—*Id.*

But the time was gone by, when Boniface, if he had possessed the will, could *have dared to fight* the battles of these vassals.—*Id.* We *dare not speak* to him ourselves.—*Id.*

Few places *dared to oppose* so overwhelming a force.—*Id.*

He never *dared to make* the renunciation.—*Id.*

Nor *did he dare to halt*, till the earl of March admitted, &c.—*Id.*

They *dared not reject* the person recommended by the king.—*Id.*

He *dared not indeed* meet them in open combat.—*Id.*

He *dared not ask* it from his subjects.—*Id.*

He offered to meet in single combat any man who *should dare* to repeat it.—*Id.*

No one *dared* to support such an accusation against him.—*Id.*

He *dared not* summon a parliament.—*Id.*

He *dared not* mention the name.—*Id.*

Cromwell *would not have dared* to oppose the bill, nor the commons to reject it, had they not received an intimation that such was the regal pleasure.—*Id.*

He *dared not* risk the offence.—*Id.*

The former *dared not* to dissent from the decision.—*Id.*

Not one *dared* to open his mouth in opposition.—*Id.*

He *need* only make the experiment.—*Id.*

Nor *did* the minister *dare* to act.—*Id.*

They *dared not* attack him.—*Id.*

The memory of Charles *needs not* to be loaded with infamy.—*Id.*

I *needed not* to have come hither.—Charles I. *apud eundem.*

This prince *dared* to concert hostile movements with his new allies.—*Baines.*

No one *dared* to blame, and no one was allowed to vindicate the act.—*Id.*

Such rancour this, of such a poisonous vein,
As never, never shall *my* paper stain;
Much less infect *my* heart, if I *may dare*
For *my* own heart, in any thing to swear.—*Francis.*

"Where's the coward that *would not dare*
To fight for Liberty!"

Even he, across whose brain scarce *dares* to creep
Aught but thrift's parent pair—to get, to keep, &c.—

Mr. Sprague's Poem on Curiosity.

N. B.—It is presumed that the preceding examples afford sufficient evidence of the correctness of the rules here laid down, respecting the verbs NEED and DARE. Should further proofs, however, appear necessary, I am ready to produce them in abundance. Indeed this can be done with great facility; for there is scarcely a book, a pamphlet, or a newspaper, to be found, in which examples of this kind do not occur.

RULE XXIV.

The active verbs *let, bid, make, feel, hear, see,* and their participles, together with the objective of a person, take an infinitive, without the sign *to*: as, "I let him do it;" "He bade me go;" "We saw him do it;" "I heard him say it;" "He made them return;" "They felt him move."

OBS. 1.—The particle *to* is always expressed after the passive form of *bid*, *make*, *feel*, *hear*, and *see*; as, “He was heard *to* say it;” “He was seen *to* do it.” But after the passive form of *let*, the word *to* is suppressed; as, “He was let *go*.”

OBS. 2.—The auxiliary *be* of the passive infinitive is also suppressed, after *feel*, *hear*, *make*, and *see*; as, “I heard the letter *read*,”—not “*be read*.”

OBS. 3.—A participle, instead of an infinitive, is sometimes employed after the objective case that follows *feel*, *hear*, or *see*; as, “I felt it *moving*;” “I heard her *singing*;” “I saw him *walking*.” This implies a continuation of the action, or state of being.

OBS. 4.—Many other verbs are usually followed by an objective case and a verb in the infinitive mood; but not without the particle *to*; as “I commanded *him to do it*;” “I wish *him not to wrestle* with his happiness;” “He advised *me to be patient*,” &c. “He dared *me to oppose* him.”

OBS. 5.—*To* is sometimes omitted after *have*; as, “I would *have him call* on you immediately;” that is, “I would *advise him*,” &c. But this use of the word *have* is not to be recommended. In another use of the verb *have*, both *to* and *be* of the passive infinitive after it, are omitted; as, “He would *have the letter read*,”—not, “*be read*,” or, “*to be read*.”

OBS. 6.—To the verbs enumerated in Rule xxiv, may be added the active verbs, *behold*, *observe*, *perceive*, and, perhaps, some others; as, “I have observed some young persons *behave* very rudely.”

RULE XXV.

A noun or a pronoun preceding a participle, is put absolute in the nominative, when its case depends on no other word: as, “*He failing*, who shall meet success?”—“*Shame being lost*, all virtue is lost.”—“*That [subject] having been discussed* long ago, there is no occasion to resume it.”

OBS. 1.—The nominative put absolute with a participle, is equivalent to a dependent clause commencing with *when*, *while*, *if*, *since*, or *because*; as, “I being a child,”—equal to, “When I was a child.”

OBS. 2.—The participle *being* is often understood after nouns or pronouns put absolute; as,

“Alike in ignorance, his reason [—] such,
Whether he thinks too little or too much.”—*Pope*.

OBS. 3.—The learner should be informed of the difference, both in sense and construction, between the following forms of expression: “The chancellor, being attached to the king, secured

his crown;"—"The chancellor being attached to the king, his crown was secured." In the former sentence, *chancellor* is the nominative case to the verb *secured*; and the crown is represented to have been secured to the king, by the chancellor: in the latter, it is stated that the king's crown was secured to him, in consequence of the chancellor's attachment; *crown* is the nominative to the verb *was secured*; and *chancellor* is the *nominative case absolute*.

OBS. 4.—A participle connected with a *nominative absolute*, has reference to such nominative: and it frequently happens, that participles in this connexion, may govern an objective case after them; as, "The *sun dispersing* the clouds, it began to grow warm."

RULE XXVI.

When an address is made to a person, or to a thing *personified*, the noun or pronoun is put in the nominative case independent: as, "O, *house of Israel!*"—"O *king*, live for ever!"—"Rabbi, Rabbi!"—"Yes, Sir, I will go."—"Let me ask you one question, *Sir Harry.*"—"It must be so, *Plato*, thou reasonest well."—"O, *thou man of God.*"

OBS. 1.—When, for the sake of emphasis, a noun or a pronoun is abruptly introduced *by pleonasm*, it may be said to be in the nominative case independent; as, "*He* that is in the city, famine and pestilence shall devour him."—"Gad, a troop shall overcome him."—"The *south* and the *north*, thou hast created them."—*Bible.*

OBS. 2.—When a noun is used as a *mere exclamation*, without address, and without any other word, or words, expressed or implied, to give it construction, it may be referred to this rule; as,

"Oh! deep enchanting *prelude* to repose!"—*Campbell.*

OBS. 3.—All nouns preceded by an article, are in the *third person*; and in exclamatory phrases, such nouns sometimes appear to have no determinable construction: as, "O *the depth* of the riches both of the wisdom and knowledge of God."—*Rom. xi. 33.*

OBS. 4.—The case of nouns used in exclamations, or in mottoes and abbreviated sayings, often depends, or may be conceived to depend, on something understood; and, when their construction can be satisfactorily explained on the principle of ellipsis, they are in neither the nominative case *absolute*, nor the nominative *independent*. The following examples can, perhaps, be resolved in this manner, though the expressions will lose much of their vivacity:—"A *horse!* a *horse!* my *kingdom* for a horse!"—*Shak.* "Heaps upon heaps"—"*Skin* for skin"—"An *eye* for an

eye, and a tooth for a tooth"—"*Day after day*"—"World without end."—*Bible*.

OBS. 5.—The *nominative case* ABSOLUTE, in English, corresponds to the *ablative absolute*, in Latin; and the *nominative case* INDEPENDENT, in English, to the *vocative case*, in Latin. The terms *absolute* and *independent* have been employed in the preceding rules, chiefly for the sake of this distinction.

RULE XXVII.

To express a future action or event, the words *when*, *before*, *after*, *till*, *until*, *as soon as*, and (sometimes) *if*, govern the Subjunctive mood: as, "*When he arrives he will hear the news.*"—"He will hear the news *before* he arrives, or *as soon as* he arrives, or, at farthest; *soon after* he arrives."—"When kings and ministers are *forgotten*, when the force and direction of personal satire is no longer understood, and when measures are only *felt* in their remotest consequences, this book *will*, I believe, be found to contain principles worthy to be transmitted to posterity."—*Junius*. "*If Junius lives*, you shall be reminded of it."—*Idem*. "It is not of such corrigible stuff that we should hope for any amendment in him, *before* he has accomplished the destruction of his country."—*Idem*.

NOTE 1.—The indicative mood is often used *subjunctively*; as, "*When kings and ministers shall be forgotten,*" &c.—"*before he shall have accomplished the destruction of his country,*" &c.

OBS.—Where no great nicety is required, the first-future tense and the second-future tense, are often indiscriminately employed, both in the indicative and subjunctive moods; or rather, the first-future is frequently used instead of the second-future.

RULE XXVIII.

A future contingency is elegantly expressed by the ELLIPTICAL FUTURE: as, "*If thou forsake him, he will cast thee off forever.*"—"He will not be pardoned, unless he repent."

OBS.—The conjunctions *if*, *though*, *lest*, *unless*, *except*, and *whether*, in formal compositions, generally require the *elliptical future*, when both futurity and contingency are implied. But in familiar writing and conversation, they are usually followed by the Subjunctive mood.

NOTE 1.—A mere supposition, with indefinite time, is best expressed by a verb in the Subjunctive, present: as, “If it *were* not so, I would have told you.”—“If he *took* exercise, he would enjoy better health.”

NOTE 2.—A conditional circumstance assumed as a fact, requires the Indicative mood: as, “Though he *is* poor, he is contented.”

GENERAL RULE OF SYNTAX.

In the formation of sentences, the consistency and adaptation of all the words should be carefully observed; and a regular, clear, and correspondent construction should be preserved throughout.

OBS. 1.—The *General Rule of Syntax*, being designed to meet every possible form of error in construction, necessarily includes all the particular rules and notes. It is too broad to convey very definite instruction, and ought not to be applied where a special rule or note is applicable. A few examples, not properly coming under any other head, will serve to show its use and application: such examples are given in the *false syntax* below; and are designed for *oral correction*.

OBS. 2.—In the foregoing pages, the principles of *syntax*, or *construction*, are supposed to be pretty fully developed; but there may be in composition many errors of such a nature that no rule of grammar can show *what should be substituted*. The greater the inaccuracy, the more difficult the correction; because the sentence may require a change throughout. Thus, the following definition, though very short, is a fourfold solecism: “*Number is the consideration of an object, as one or more.*”—*Murray*. This sentence, though written by one grammarian, and copied by twenty others, cannot be corrected but by changing every word in it: but this will of course destroy its *identity*, and form *another sentence*, not an *amendment*. It is unfortunate for youth, that a number of these incorrigible sentences might be culled from our *grammars*.

FALSE SYNTAX

UNDER THE GENERAL RULE.

If I can contribute to your and my country's glory.—*Golds.*

[Not proper, because the pronoun *your* has not a clear and regular construction. But, according to the General Rule of Syntax, “In the formation of sentences, the consistency and adaptation of all the words should be carefully observed; and a regular, clear, and correspondent construction should be preserved throughout.” The sentence, having a double meaning, may be

corrected in two ways, thus; If I can contribute to *our* country's glory—or, If I can contribute to your glory and that of my country.]

Is there, then, more than one true religion?

The laws of Lycurgus but substituted insensibility to enjoyment.—*Goldsmith*.

The young bird raising its open mouth for food, is a natural indication of corporeal want.—*Cardell*.

There is much of truth in the observation of Ascham.—*Id.*

This library exceeded half a million volumes.—*Id.*

The Coptic alphabet was one of the latest formed of any.

To perceive nothing, or not to perceive, is the same.

The king of France or England, was to be the umpire.

He may be said to have saved the life of a citizen; and, consequently, entitled to the reward.

Give no more trouble than you can possibly help.

It requires few talents to which most men are not born, or at least, may not acquire.

The Greeks fearing to be surrounded on all sides, wheeled about and halted, with the river on their backs.—*Gold.*

EXAMPLES FOR PARSING.

In which are exemplified nearly all the Observations under the Rules of Syntax and the Notes.

LESSON I.

The philosopher, the saint, or the hero--*the wise, the good, or the great man*—very often lies hid and concealed in a plebeian, *which* a proper education might have disinterred and brought to light.—*Addison*.

The darker the ignorance, the more praise to the sage who dispels it;—the deeper the prejudice, [the] more fame to the courage which braves it.—*A Few Days in Athens*.

The approbation of our familiars, who are with us in our secret hours, [who] hear our private converse, [who] know the habits of our lives and the bent of our dispositions, ought to be far more triumphant and pleasing to us, than the *shouts* of a multitude.—*Idem*.

Ah! my sons, here is indeed a pain, a *pain* that cuts into the soul.—*He who* feels not the loss, has never felt the possession.—See the price of a friend in the duties we render *him*, and the *sacrifices* we make to him, and which, in making [*them*], we count not *sacrifices*, but *pleasures*!—O! *what a treasure is that* for which we do so much! And is *it* forbidden *us* to mourn its loss! If it *be*, the power is not with us to obey.—*Idem*.

Were our body never subject to sickness, we *might be* insensible to the joy of health: *were* our friendship not threatened with interruption, it might want much of its tenderness.—*Idem*.

The muses Fortune's fickle *smile* deride,
Nor ever bow *the* knee to Mammon's fane.—*Beattie*.

The happier *reign*, the sooner it begins;
Reign then; what canst thou better do the *while*?—*Milton*.

LESSON II.

Mercy and *Truth* are met together; *Righteousness* and *Peace* have kissed *each other*.

In vain do they worship me, teaching for doctrines the commandments of men.

Knowest thou not this *of old*, since man was placed upon the earth, that the *triumphing* of the *wicked* is short, and the joy of the hypocrite *but* for a moment?

They shall *every man* turn to his own people, and flee *every one* into his own land.

Wherefore ye *needs* must be subject, not only for wrath, but also for *conscience'* sake.

But Peter continued *knocking*; and when they *had opened* the door, and *saw* him, they were astonished.

Then the *king of Babylon's* army besieged Jerusalem; and Jeremiah the Prophet was shut up in the court of the prison which was in the *king of Judah's* house.

I Tertius, who wrote this epistle, salute you in the Lord.

The new moons and sabbaths, the *calling* of assemblies, I cannot *away* with: it is iniquity, even the solemn *meeting*.

Each moss, each shell, each crawling insect *holds*
A rank important in the plan of Him
Who fram'd this scale of being.

LESSON III.

The rudiments of every language, therefore, must be given *as a task*, not *as an amusement*.—*Goldsmith*.

Time we ought to consider *as a sacred trust*, committed to us by God, *of which* we are now the depositaries, and [*of which*] we are to render an account *at the last*.—*Blair*.

Thus justice, properly *speaking*, is the only virtue; and all the rest have their origin in it.—*Goldsmith*.

To teach men to be orators, is *little less* than to teach them to be poets.

Lysippus is told that his banker asks a debt of forty pounds, and that a distressed acquaintance petitions for the same sum. He gives it, without hesitating, to the latter; for he demands *as a favour* what the former requires *as a debt*.—*Goldsmith*.

The laws of eastern hospitality allowed them to enter, and the master welcomed them, *like a man* liberal and wealthy. He was skilful enough in appearances soon to *discern* that they were *no* common guests; and spread his table with magnificence.
—*Dr. Johnson*.

The year before, he had so used the matter, that, what by force, what by policy, he had taken from the Christians above thirty small castles.—Knolles.

*The tear that gathered in his eye,
He left the mountain breeze to dry.—W. Scott.*

LESSON IV.

When the student has thoroughly drilled himself in the Greek grammar, he may proceed to the study of Dalzel's Collectanea Græca Minora; a work of modest pretensions, but of transcendent merit.—Systematic Education.

Till he has formed a tolerably familiar acquaintance with the Greek radicals, he will find Hedericus' Lexicon the best adapted to the exigencies of the general study of Greek authors.—Ibid.

When he has read the historical extracts from Xenophon; he may, by way of variety, apply himself to the study of the poetic Collectanea.—Ibid.

When he has carefully studied the extracts from the Odyssey, he will be well qualified, and, in all probability, inclined to read the Iliad.—Ibid.

When the first volume has been thoroughly digested, the student will be able with ease and pleasure to read Xenophon's Anabasis.—Ibid.

I have dared to hope, that these reflections on the manner of teaching mathematics, will not be considered as destitute of use, but will meet the same judgment with the rest of my exertions.—Academician.

Though the English language, in its formation, does not, perhaps, approach so near perfection as the Latin or Greek, yet its construction is simple and elegant, and may be taught with the greatest precision.—See THE ACADEMICIAN, p. 193.

When our pupil has acquired a due facility in reading, the next step is to make him acquainted with the simplest definitions of grammar, and as he advances, we should enter more largely into the subject, teach him the power of words by their synonymes and by derivation, and exercise his judgment by the frequent inversion or transposition of sentences.—Academician.

When our pupil has acquired a competent knowledge of the principles of arithmetic, he may proceed to the study of algebra, which possesses nearly the same advantages, and, along with them, others conducive to a still higher degree of mental culture.—Ibid.

From the radical words civil and human, with the knowledge of the prefixes and affixes, he may readily form a number of words, and all of them will be easily understood.—See THE ACADEMICIAN, p. 194.

When our pupil, therefore, has acquired a competent knowledge of mathematics, let his attention be directed to natural philosophy.—Academician.

LESSON V.

Abstinence, if nothing more, is at least a cautious retreat from the utmost verge of permission, and confers that security which cannot be reasonably hoped by him that *dares* always to *lover* over the precipice of destruction, or delights to approach the pleasures which he knows it fatal to partake.—*Dr. Johnson.*

There is in human nature, as we have before indicated, something ferocious, that *needs to be moderated*, and restrained by respect for the laws.

He knows not how to fear, who *dares to die*.—*Enfield's Speaker.*

These are the honours I boast of; not left *me* by inheritance, as theirs; but earned by toil, by abstinence, by valour, amidst clouds of dust, and seas of blood; scenes of action, where those effeminate Patricians, who endeavour, by indirect means, to depreciate me in your esteem, *have never dared to shew* their faces.—*Tr. of Sallust.*

Amidst the clamour of exulting joys,
Which triumph forces from the patriot heart,
Grief *dares to mingle* her soul-piercing voice,
And quells the raptures which from pleasure start.

Goldsmith.

But I am now convinced, and none will *dare*
Within thy labours to *pretend* a share.—*Marvell.*

Vice is a monster of such hideous mien,
As to be hated, *needs but to be seen*:
Yet, seen too oft, familiar with her face,
We first endure—then pity—then embrace.—*Pope.*

Extracts from Sprague's CENTENNIAL ODE.

With streaming eye, yet steadfast heart,
Even from that land they *dared to part*.

A fearful part they trod,
And dared a fearful doom;
To build an altar to their God,
And find a quiet tomb.

One *dared* with him to *burst* the knot
That bound her to her native spot.

PART IV.

PROSODY.

Prosody treats of punctuation, utterance, figures, and versification.

PUNCTUATION:

Punctuation is the art of dividing composition, by points, or stops, for the purpose of showing more clearly the sense and relation of the words, and of noting the different pauses and inflections required in reading.

The following are the principal points, or marks; the Comma [,], the Semicolon [;], the Colon [:], the Period [.] , the Dash [—], the Note of Interrogation [?], the Note of Exclamation [!], and the Parenthesis [()].

Obs. The pauses that are made in the natural flow of speech, have, in reality, no definite and invariable proportions. The following, however, may serve as a general direction.

The Comma denotes the shortest pause; the Semicolon, a pause double that of the comma; the Colon, a pause double that of the semicolon; and the Period, or Full Stop, a pause double that of the colon. The pauses required by the other marks, vary according to the structure of the sentence, and their place in it. They may be equal to any of the foregoing.

OF THE COMMA.

The Comma is used to separate those parts of a sentence, which are so nearly connected in sense, as to be only one degree removed from that close connexion which admits no point.

RULE I.—SIMPLE SENTENCE.

A simple sentence does not, in general, admit the

comma: as, "The weakest reasoners are the most positive."

Exception. When the nominative in a long simple sentence is accompanied by inseparable adjuncts, a comma should be placed before the verb: as, "The assemblage of these vast bodies, is divided into different systems."

RULE II.—SIMPLE MEMBERS.

The simple members of a compound sentence, whether successive or involved, elliptical or complete, are generally divided by the comma; as,

"He speaks eloquently, and he acts wisely."

"The man, when he saw this, departed."

"It may, and it often does happen."

"That life is long, which answers life's great end."

"As thy days, so shall thy strength be."

Exception 1. When a relative immediately follows its antecedent, and is taken in a restrictive sense, the comma should not be introduced before it; as, "The things *which* are seen, are temporal; but the things *which* are not seen, are eternal."—2 Cor. iv. 18.

Exception 2. When the simple members are short, and closely connected by a conjunction or a conjunctive adverb, the comma is generally omitted; as, "Infamy is worse *than* death."—"Let him tell me *whether* the number of the stars be even or odd."

RULE III.—MORE THAN TWO WORDS.

When more than two words or terms are connected in the same construction, by conjunctions expressed or understood, the comma should be inserted after every one of them but the last; and if they are nominatives before a verb, the comma should follow the last also: as,

"Who, to the enraptur'd heart, and ear, and eye,
Teach beauty, virtue, truth, and love, and melody."

"Ah! what avails * * * *
 All that art, fortune, enterprise, can bring,
 If envy, scorn, remorse, or pride, the bosom wring?"
 "Women are soft, mild, pitiful, and flexible;
 Thou stern, obdurate, flinty, rough, remorseless."
 "She plans, provides, expatiates, triumphs there."

OBS.—Two or more words are in the *same construction*, when they have a common dependence on some other term, and are parsed alike.

RULE IV.—ONLY TWO WORDS.

When only two words or terms are connected by a conjunction, they should not be separated by the comma; as, "Despair and anguish fled the struggling soul."
 —*Golds.*

Exception 1. When the two words connected have several adjuncts, the comma is inserted; as, "Honesty in his dealings, and attention to business, procured him both esteem and wealth."

Exception 2. When the two words connected are emphatically distinguished, the comma is inserted; as,
 "Liberal, not lavish, is kind Nature's hand."—*Beattie.*
 "'Tis certain he could write, and cipher too."—*Golds.*

Exception 3. When there is merely an alternative of words, the comma is inserted; as, "We saw a large opening, or inlet."

Exception 4. When the conjunction is understood, the comma is inserted; as,

"She thought the isle that gave her birth,
 The sweetest, wildest land on earth."—*Hogg.*

RULE V.—WORDS IN PAIRS.

When successive words are joined in pairs by conjunctions, they should be separated in pairs by the comma; as, "Interest and ambition, honour and shame, friendship and enmity, gratitude and revenge, are the prime movers in public transactions."

RULE VI.—WORDS ABSOLUTE.

Words put absolute, or independent, should, with their adjuncts, be set off by the comma, as, "The prince, *his father being dead*, succeeded."—"This done, we parted."—"Zacheus, make haste and come down."—"His *prætorship in Sicily*, what did it produce?"

RULE VII.—WORDS IN APPPOSITION.

Words put in apposition, (especially if they have adjuncts,) are generally set off by the comma; as, "He that now calls upon thee, is Theodore, *the hermit of Teneriffe*."

Exception 1. When several words are used as one compound name, the comma is not inserted; as, "Samuel Johnson."—Publius Gavius Cosanus."

Exception 2. When a common and a proper name are closely united, the comma is not inserted; as, "The brook Kidron."—"The river Don,"—"The empress Catharine."—"Paul the Apostle."

Exception 3. When a pronoun is added to another word merely for emphasis and distinction, the comma is not inserted: as, "Ye men of Athens."—"I myself."—"Thou flaming minister."—"You princes."

Exception 4. When a name acquired by some action or relation, is put in apposition with a preceding noun or pronoun, the comma is not inserted; as, "I made the ground my bed."—"To make *him king*."—"Whom they revered as *God*."—"With *modesty thy guide*."

RULE VIII.—ADJECTIVES.

Adjectives, when something depends on them, or when they have the import of a dependent clause, should, with their adjuncts, be set off by the comma; as,

—————"Among the roots
Of hazel, *pendent o'er the plaintive stream*,
'They frame the first foundation of their domes.'"—
Thom.

—————"Up springs the lark,
Shrill-voic'd and loud, the messenger of morn."—Id

Exception. When an adjective immediately follows its noun, and is taken in a restrictive sense, the comma should not be used before it; as,

"On the coast *averse from entrance.*"—*Milton.*

RULE IX.—VERB UNDERSTOOD.

Where a verb is understood, a comma is generally required: as, "From law arises security; from security, curiosity; from curiosity, knowledge."

RULE X.—THE INFINITIVE.

The infinitive mood, when it follows a verb from which it must be separated, or when it depends on something remote or understood, is generally set off by the comma; as, "His delight was, *to assist the distressed.*"—"To conclude, I was reduced to beggary."

"The Governor of all—has interposed.

Not seldom, his avenging arm, *to smite*

The injurious trampler upon nature's law."—*Cowper.*

RULE XI.—PARTICIPLES.

Participles, when something depends on them, when they have the import of a dependent clause, or when they relate to something understood, should, with their adjuncts, be set off by the comma; as,

"Young Edwin, *lighted by the evening star,*
Ling'ring and list'ning, wander'd down the vale."

"*United,* we stand; *divided,* we fall."

"*Properly speaking,* there is no such thing as chance."

Exception. When a participle immediately follows its noun and is taken in a restrictive sense, the comma should not be used before it; as,

"A man *renown'd for repartee,*
Will seldom scruple to make free
With friendship's finest feeling."—*Cowper.*

RULE XII.—ADVERBS.

Adverbs, when they break the connexion of a simple sentence, or when they have not a close connexion with some particular word in the context, should be set off by the comma; as, "We must not, *however*, confound this gentleness with the artificial courtesy of the world." "*Besides*, the mind must be employed."—*Most unquestionably*, no fraud was equal to all this."

RULE XIII.—CONJUNCTIONS.

Conjunctions, when they are separated from the principal clause that depends on them, or when they introduce an example, are generally set off by the comma; as, "*But*, by a timely call upon Religion, the force of Habit was eluded."—*Johnson*.

RULE XIV.—PREPOSITIONS.

Prepositions and their objects, when they break the connexion of a simple sentence, or when they do not closely follow the words on which they depend, are generally set off by the comma; as, "Fashion is, *for the most part*, nothing but the ostentation of riches."—"By *reading*, we add the experience of others to our own."

RULE XV.—INTERJECTIONS.

Interjections are sometimes set off by the comma; as, "For, *lo*, I will call all the families of the kingdoms of the north."—*Jeremiah* i. 15.

RULE XVI.—WORDS REPEATED.

A word emphatically repeated, should be set off by the comma; as, "Happy, happy, happy pair!"—"Ah! no, no, no."

RULE XVII.—DEPENDENT QUOTATION.

A quotation or observation, when it is introduced by a verb, (as *say*, *reply*, and the like,) is generally separated from the rest of the sentence by the comma; as, "The book of nature," said he, "is open before thee." "I say unto all, Watch."

OF THE SEMICOLON.

The Semicolon is used to separate those parts of a compound sentence, which are neither so closely connected as those which are distinguished by the comma, nor so little dependent as those which require the colon.

RULE I.—COMPOUND MEMBERS.

When several compound Members, some or all of which require the comma, are constructed into a period, they are generally separated by the semicolon, as, "In the regions inhabited by angelic natures, unmingled felicity forever blooms; joy flows there with a perpetual and abundant stream, nor needs any mound to check its course."—*Carter*.

RULE II.—SIMPLE MEMBERS.

When several simple members, each of which is complete in sense, are constructed into a period; if they require a pause greater than that of the comma, they are usually separated by the semicolon: as, "Straws swim upon the surface; but pearls lie at the bottom."

"A longer care man's helpless kind demands;
That longer care contracts more lasting bands."—*Pope*.

RULE III.—APPOSITION, &c.

Words in apposition, or in any other construction, if they require a pause greater than that of the comma, and less than that of the colon, may be separated by the semicolon: as, "There are five moods; the infinitive, the indicative, the potential, the subjunctive, and the imperative."

OF THE COLON.

The Colon is used to separate those parts of a compound sentence, which are neither so closely connected as those which are distinguished by the

semicolon, nor so little dependent as those which require the period.

RULE I.—ADDITIONAL REMARK.

When the preceding clause is complete in itself, but is followed by some additional remark or illustration, the colon is generally used: as, "Avoid evil doers: in such society an honest man may become ashamed of himself." "See that moth fluttering incessantly round the candle: man of pleasure, behold thy image."

RULE II.—GREATER PAUSE.

When the semicolon has been introduced, and a still greater pause is required within the period, the colon should be employed: as, "Princes have courtiers, and merchants have partners; the voluptuous have companions, and the wicked have accomplices: none but the virtuous can have friends."

RULE III.—INDEPENDENT QUOTATION.

A quotation introduced without dependence on a verb or a conjunction, is generally preceded by the colon: as, "In his last moments, he uttered these words: '*I fall a sacrifice to sloth and luxury.*'"

OF THE PERIOD.

The Period, or Full Stop, is used to mark an entire and independent sentence, whether simple or compound.

RULE I.—DISTINCT SENTENCES.

When a sentence is complete in respect to sense, and independent in respect to construction, it should be marked with the period: as, "Every deviation from truth, is criminal. Abhor a falsehood. Let your words be ingenious. Sincerity possesses the most powerful charm."

RULE II.---ALLIED SENTENCES.

The period is often employed between two sentences which have a general connexion, expressed by a personal pronoun, a conjunction, or a conjunctive adverb; as, "The selfish man languishes in his narrow circle of pleasures. *They* are confined to what affects his own interests. *He* is obliged to repeat the same gratifications, till they become insipid. *But* the man of virtuous sensibility moves in a wider sphere of felicity."---
Blair.

RULE III.---ABBREVIATIONS.

The period is generally used after abbreviations; as, A. D., Pro tem., Ult., i. e.

OF THE DASH.

The Dash is used to denote an unexpected or emphatic pause of variable length.

RULE I.---ABRUPT PAUSE.

A sudden interruption or transition should be marked with the dash; as, "I must inquire into the affair, and if"—"And *if!*" interrupted the farmer."

"Here lies the great---false marble, where?
 Nothing but sordid dust lies here."---*Young.*

RULE II.---EMPHATIC PAUSE.

To mark a considerable pause, greater than the structure of the sentence, or the points inserted, would seem to require, the dash may be employed; as,

"And now they part—to meet no more."

"Revere thyself;—and yet thyself despise."

"Behold the picture!—Is it like?—Like whom?"

OF THE NOTE OF INTERROGATION.

The Note of Interrogation is used to designate a question.

RULE I.---QUESTIONS DIRECT.

Questions expressed directly as such should always be followed by the note of interrogation; as,

"In life, can love be bought with gold?

Are friendship's pleasures to be sold?"---*Johnson*.

RULE II---QUESTIONS UNITED

When two or more questions are united in one compound sentence, the comma or semicolon is sometimes placed between them, and the note of interrogation, after the last only; as,

"Truths would you teach, or save a sinking land?

All fear, none aid you, and few understand."---*Pope*.

RULE III.---QUESTIONS INDIRECT.

When a question is mentioned, but not put directly as a question, it loses both the quality and the sign of interrogation; as, "The Cyprians asked me *why I wept*."

OF THE NOTE OF EXCLAMATION.

The Note of Exclamation is used to denote some strong or sudden emotion of the mind.

RULE I.---INTERJECTIONS, &c.

Interjections and other expressions of great emotion, are generally followed by the note of exclamation; as,

"O! let me listen to the words of life!"

RULE II.---EARNEST ADDRESS.

After an earnest address or invocation, the note of exclamation is usually preferred to the comma; as, "Whereupon, O king Agrippa! I was not disobedient to the heavenly vision."

RULE III ---EXCLAMATORY QUESTION.

A question uttered with vehemence, and without reference to an answer, should be followed by the note of exclamation; as, "How madly have I talked!"--*Young*.

OF THE PARENTHESIS.

The Parenthesis is used to distinguish a clause that is hastily thrown in between the parts of a sentence to which it does not properly belong; as,

“To others do (the law is not severe)

What to thyself thou wishest to be done.”---*Beattie*.

Obs.—The incidental clause should be uttered in a lower tone, and faster than the principal sentence. It always requires a pause as great as that of a comma, or greater.

RULE I.---INCIDENTAL CLAUSE.

A clause that breaks the unity of a sentence too much to be incorporated with it, and only such, should be enclosed in a parenthesis; as,

“Know then this truth, (enough for man to know,)

Virtue alone is happiness below,”---*Pope*.

RULE II.---INCLUDED POINT.

The parenthesis does not supersede the other stops; it terminates with a pause equal to that which precedes it; and it should include the same point, except when the sentences differ in form: as,

Man's thirst of happiness declares it is:

(For nature never gravitates to nought;)

That thirst unquench'd, declares it is not here.”---

Young.

“Night visions may befriend: (as sung above:)

Our waking dreams are fatal.—How I dreamt

Of things impossible! (could sleep do more?)

Of joys perpetual in perpetual change!”---*Young*.

OF THE OTHER MARKS.

There are also other marks, that are occasionally used for various purposes, as follow:

1. ['] The *Apostrophè* denotes either the possessive case, or the elision of one or more letters of a word; as, The girl's regard to her parents' advice;—'gan, lov'd,

e'en thro': for *begun, loved, even, through.*

2. [-] The *Hyphen* connects the parts of compound words; as, *ever-living*. Placed at the end of a line, it shows that one or more syllables of a word are carried forward to the next line.

3. [..] The *Diæresis*, placed over the latter of two vowels, shows that they are not a diphthong; as *ærial*.

4. ['] The *Acute Accent* marks the syllable which requires the principal stress in pronunciation, as, *équal, equal'ity*. It is sometime used in opposition to the grave accent, to distinguish a close vowel, or to denote the rising inflection of the voice.

5. [˘] The *Grave Accent* is used in opposition to the acute, to distinguish an open vowel, or to denote the falling inflection of the voice.

6. [ˆ] The *Circumflex* generally denotes the broad sound of a vowel; as, *eclât*.

7. [˘] The *Breve* is used to denote either a close vowel or a syllable of short quantity.

8. [ˉ] The *Macron* is used to denote either an open vowel or a syllable of long quantity.

9. [—] or [****] The *ellipsis* denotes the omission of some letters or words; as, *K—g, for king*.

10. [Λ] The *Caret* shows where to insert words or letters that have been accidentally omitted.

11. [}] The *Brace* serves to unite a triplet, or to connect several terms with something to which they are all related.

12. [§] The *Section* marks the smaller divisions of a book or chapter.

13. [¶] The *Paragraph* (chiefly used in the Bible) denotes the commencement of a new subject. The parts of discourse, which are called paragraphs, are, in general, sufficiently distinguished, by beginning a new line, and carrying the first word a little forwards or backwards.

14. [" "] The *Quotation Points* distinguish words that are taken from another author or speaker. A quotation within a quotation is marked with single points;

which, when both are employed, are placed within the others.

15. [[]] The *Crotchets* generally enclose some correction or explanation, or the subject to be explained; as, "He [the speaker] was of a different opinion."

16. [☞] The *Index* points out something remarkable.

17. [*] The *Asterisk*, [†] the *Obelisk*, and [||] the *Parallels*, refer to marginal notes. The letters of the alphabet, or the numerical figures, may be used for the same purpose.

[☞ For oral exercises in punctuation, the teacher may select any well-pointed book, to which the foregoing rules and explanations may be applied by the pupil.]

UTTERANCE.

Utterance is the art of vocal expression. It includes the principles of pronunciation and elocution.

OF PRONUNCIATION.

Pronunciation, as distinguished from elocution, is the utterance of words taken separately.

Pronunciation requires a knowledge of the just powers of the letters in all their combinations, and of the force and seat of the accent.

I. The *Just Powers* of the letters, are those sounds which are given to them by the best readers.


II. *Accent* is the peculiar stress which we lay upon some particular syllable of a word, whereby that syllable is distinguished from the rest, as, *grám-mar*, *gram-má-ri-an*.

Every word of more than one syllable, has one of its syllables accented.

When the word is long, for the sake of harmony or distinctness, we often give a secondary, or less forcible accent to another syllable; as, to the last of *tém-per-a-túre*, and to the second of *in-dém-ni-fi-cá-tion*.

A full and open pronunciation of the long vowel sounds, a clear articulation of the consonants, a forcible

and well-placed accent, and a distinct utterance of the unaccented syllables, distinguish the elegant speaker.

[ For a full explanation of the principles of pronunciation, the learner is referred to Walker's Critical Pronouncing Dictionary.]

OF ELOCUTION.

Elocution is the utterance of words that are arranged into sentences, and form discourse.

Elocution requires a knowledge, and right application, of emphasis, pauses, inflections, and tones.

I. *Emphasis* is the peculiar stress which we lay upon some particular word or words in a sentence, which are thereby distinguished from the rest.

II. *Pauses* are cessations in utterance, which serve equally to relieve the speaker, and to render language intelligible and pleasing. The duration of the pauses should be proportionate to the degree of connexion between the parts of the discourse.

III. *Inflections* are those peculiar variations of the human voice, by which a continuous sound is made to pass from one note into an other. The passage of the voice from a lower to a higher or shriller note, is called the *rising inflection*. The passage of the voice from a higher to a lower or graver note, is called the *falling inflection*. These two opposite inflections may be heard in the following examples: 1. *the rising*, "Do you mean to go?" 2. *the falling*, "When will you go?"

OBS.—Questions that may be answered by *yes* or *no*, require the rising inflection; those that demand any other answer, must be uttered with the falling inflection.

IV. *Tones* are those modulations of the voice, which depend upon the feelings of the speaker. And it is of the utmost importance, that they be natural, and adapted to the subject and to the occasion: for upon them, in a great measure, depends all that is pleasing or interesting in elocution.

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FIGURES.

A Figure, in grammar, is an intentional deviation from the ordinary form, construction, or application, of words. There are, accordingly, figures of Etymology, figures of Syntax, and figures of Rhetoric. When figures are judiciously employed, they both strengthen and adorn expression. They occur more frequently in poetry than in prose; and several of them are merely poetic licenses.

FIGURES OF ETYMOLOGY.

A Figure of Etymology is an intentional deviation from the ordinary form of a word.

The principal figures of Etymology are eight; namely, *A-phæ-r-e-sis*, *Pros-the-sis*, *Syn-co-pe*, *A-poc-o-pe*, *Par-a-go-ge*, *Di-æ-r-e-sis*, *Syn-æ-r-e-sis*, and *Tme-sis*.

I. *Aphæresis* is the elision of some of the initial letters of a word; as, 'gainst, 'gan, 'neath,—for *against*, *began*, *beneath*.

II. *Prosthesis*, is the prefixing of an expletive syllable to a word, as, *adown*, *appaid*, *bestrown*, *evanished*.—for *down*, *paid*, *strawn*, *vanished*.

III. *Syncope* is the elision of some of the middle letters of a word; as, *med'cine*, for *medicine*; *se'nnight*, for *evenning*.

IV. *Apocope* is the elision of some of the final letters of a word; as, *tho'*, for *though*.

V. *Paragoge* is the annexing of an expletive syllable to a word; as, *withouten*, for *without*,—*deary*, for *dear*.

VI. *Diæresis* is the separating of two vowels that might form a diphthong; as, *coöperate*.

VII. *Synæresis* is the sinking of two syllables into one; as, *seest*, for *seëst*.

Obs.—When a vowel is entirely suppressed in pronunciation, (whether retained in writing or not,) the consonants connected with it, fall into an other syllable: thus, *tried*, *triest*, *loved* or

lov'd, lov'st or lov'st, are monosyllables; except in solemn discourse, in which the *s* is generally retained and made vocal.

VIII. *Tmesis* is the inserting of a word between the parts of a compound; as, "On *which* side soever,"—"To us *ward*,"—"To God *ward*."

FIGURES OF SYNTAX.

A Figure of Syntax is an intentional deviation from the ordinary construction of words.

The principal figures of Syntax are five; namely, *Ellipsis*, *Pleonasm*, *Syllipsis*, *Onomatopoeia*, and *Hyperbaton*.

I. *Ellipsis* is the omission of some words which are necessary to complete the construction, but not, to convey the meaning.

Almost all compound sentences are more or less elliptical. There may be an ellipsis of any of the parts of speech, or even of a whole clause: as,

1. Of the *Article*; as, "A man and [*a*] woman."—"The day, [*the*] month, and [*the*] year."

2. Of the *Noun*; as, "The common [*law*] and the statute law."—"The twelve [*apostles*]."—"One [*book*] of my books."—"A dozen [*bottles*] of wine."

3. Of the *Adjective*; as, "A little boy and [*a little*] girl."—"Much trouble and [*much*] time."

4. Of the *Pronoun*; as, "I love [*him*] and [*I*] fear him."—"The estates [*which*] we own."

5. Of the *Verb*; as, "Who did this? I" [*did it*].—"To whom thus Eve, yet sinless" [*spoke*].

6. Of the *Participle*; as, "That [*being*] o'er, they part."

7. Of the *Adverb*; as, "He spoke [*wisely*] and acted wisely."—"Exceedingly great and [*exceedingly*] powerful."

8. Of the *Conjunction*; as, "The fruit of the spirit is love, [*and*] joy, [*and*] peace, [*and*] long-suffering, [*and*] gentleness, [*and*] goodness, [*and*] faith, [*and*] meekness, [*and*] temperance."—*Gal. v. 22*. The repetition of the conjunction is called *Polysyndeton*; and the omission of it, *Asyndeton*.

9. Of the *Preposition*; as, "[On] this day."—" [In] next month."—"He departed [from] this life."—"He gave [to] me a book."—"To walk [through] a mile."

10. Of the *Interjection*; as, "Oh! the frailty, [Oh!] the wickedness of men!"

11. Of a *Clause*; as, "It is our duty to show respect to the virtuous, and [it is our duty to show] deference to our superiors."

12. *Pleonasm* is the introduction of superfluous words. This figure is allowable only, when, in animated discourse, it abruptly introduces an emphatic word, or repeats an idea to impress it more strongly; as, "He that hath ears to hear, let him hear!"—"All ye inhabitants of the world, and dwellers on the earth!"—"There shall not be left one stone upon another that shall not be thrown down."—"I know thee who thou art."—*Bible*. A Pleonasm is sometimes impressive and elegant, but an unemphatic repetition of the same idea, is one of the worst faults of bad writing.

13. *Syllepsis* is agreement formed according to the figurative sense of a word, or the mental conception of the thing spoken of, and not according to the literal or common use of the term; it is therefore, in general, connected with some figure of rhetoric: as, "The Word was made flesh, and dwelt among us, and we beheld his glory."—*John*, i. 14. "Then Philip went down to the city of Samaria, and preached Christ unto them."—*Acts*, viii. 5. "While Evening draws her crimson curtain round."—*Thomson*.

14. *Enallagè* is the use of one part of speech, or of one modification, for an other. This figure borders closely upon solecism;* and, for the stability of the lan-

* Deviations of this kind are, in general, to be considered solecisms; otherwise, the rules of grammar would be of no use or authority. *Despauter*, an ancient Latin grammarian, gave an improper latitude to this figure, under the name of *Antiptosis*; and *Behourt* and others extended it still further. But *Sanctius* says, *Antiptosi grammaticorum nihil imperitius, quod figmentum si esset verum, frustra quaeretur, quem casum verba regerent*. And the *Messieurs De Port Royal* reject the figure altogether. There are, however, some changes of this kind, which the grammarian is not competent to condemn, though they do not accord with the ordinary principles of construction.

guage, it should be sparingly indulged. There are, however, several forms of it which can appeal to authority: as,

"You know that you are Brutus that say this."—*Shak*

"They fall successive [ly], and succssive [ly] rise."

"Than whom [who] none higher sat."—*Milton*.

"Sure some disaster has befell" [befallen].—*Gay*.

"So furious was that onset's shock,

Destruction's gates at once unlock.—*Hogg*.

V. *Hyperbaton* is the transposition of words; as, "He wanders earth around."—"Rings the world with the vain stir."—*Cowper*. This figure is much employed in poetry. A judicious use of it confers harmony, variety, strength, and vivacity upon composition. But care should be taken lest it produce ambiguity or obscurity.

FIGURES OF RHETORIC.

A Figure of Rhetoric is an intentional deviation from the ordinary application of words. Figures of this kind are commonly called *Tropes*.

Numerous departures from perfect simplicity of diction, occur in almost every kind of composition. They are mostly founded on some similitude or relation of things, which, by the power of imagination, is rendered conducive to ornament or illustration.

The principal figures of Rhetoric are fourteen; namely, *Sim-i-le*, *Met-a-phor*, *Al-le-go-ry*, *Me-ton-y-my*, *Synec-do-che*, *Hy-per-bo-le*, *Vis-ion*, *A-pos-trophe*, *Per-son-i-fi-ca-tion*, *Er-o-té-sis*, *Ec-pho-né-sis*, *An-tith-e-sis*, *Climax*, and *I-ro-ny*.

I. A *Simile* is a simple and express comparison; and is generally introduced by *like*, *as*, or *so*: as,

"At first like thunder's distant tone,

The rattling din came rolling on.—*Hogg*.

"Man, like the generous vine, supported lives;

The strength he gains, is from th' embrace he gives."

II. A *Metaphor* is a figure that expresses the resemblance of two objects by applying either the name, or some attribute, adjunct, or action, of the one, directly to the other; as,

"His eye was *morning's brightest ray*."—Hogg.

"An angler in the *tides* of fame."—Idem.

"Beside him *sleeps* the warrior's bow."—Langherne.

"Wild *fancies* in his moody brain,
Gambol'd unbridled and unbound,"—Hogg.

"Speechless, and fix'd in all the *death* of wo."—Thom.

III. An *Allegory* is a continued narration of fictitious events, designed to represent and illustrate important realities. Thus the Psalmist represents the *Jewish nation* under the symbol of a *vine*: "Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root; and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars."—Ps. lxxx, 8.

Obs.—The *Allegory*, agreeably to the foregoing definition of it, includes most of those similitudes which in the Scriptures are called *parables*; it includes also the better sort of *fables*. The term *allegory* is sometimes applied to a *true history* in which something else is intended, than is contained in the words literally taken. [See Gal. iv. 24.] In the *Scriptures*, the term *fable* denotes an idle and groundless story. [See 1 Tim. iv. 1, and 2 Pet. i. 16.]

IV. A *Metonymy* is a change of names. It is founded on some such relation as that of *cause* and *effect*, of *subject* and *adjunct*, of *place* and *inhabitant*, of *container* and *thing contained*, or of *sign* and *thing signified*: as, "God is our *salvation*;" i. e. *Saviour*.—"He was the *sigh* of her secret soul;" i. e. the *youth* she loved.—"They smote the *city*;" i. e. *citizens*.—"My son, give me thy *heart*;" i. e. *affection*.—"The *sceptre* shall not depart from Judah;" i. e. *kingly power*.

V. *Synecdoche* is the naming of the whole for a part, or of a part for the whole; as, "This *roof* [i. e. house] protects you."—"Now the *year* [i. e. summer] is beautiful."

VI. *Hyperbole* is extravagant exaggeration, in which the imagination is indulged beyond the sobriety of truth; as,

"The sky *shrunk upward with unusual dread*,
And trembling Tiber *div'd beneath his bed*."—*Dryden*.

VII. *Vision*, or *Imagery*, is a figure by which the speaker represents the objects of his imagination, as actually before his eyes and present to his senses; as,

"I see the dagger-crest of Mar!
I see the Moray's silver star
Wave o'er the cloud of Saxon war,
That up the lake comes winding far!"—*Scott*.

VIII. *Apostrophe* is a turning from the regular course of the subject, into an animated address; as, "Death is swallowed up in victory. O Death! where is thy sting? O Grave! where is thy victory?"—1 Cor. xv. 54, 55.

IX. *Personification* is a figure by which, in imagination, we ascribe intelligence and personality to unintelligent beings or abstract qualities; as,

"The *Worm*, aware of his intent,
Harrangued him thus, right eloquent."—*Cowper*.

"Lo, steel-clad *War* his gorgeous standard rears!"
Rog.

"Hark! *Truth* proclaims, thy triumphs cease"—*Id.*

X. *Erotesis* is a figure in which the speaker adopts the form of interrogation, not to express a doubt, but, in general, confidently to assert the reverse of what is asked; as, "Hast thou an arm like God? or canst thou thunder with a voice like him?"—*Job* xl. 9. "He that planted the ear, shall he not hear? he that formed the eye, shall he not see?"—*Ps.* xciv. 9.

XI. *Ecphonesis* is a pathetic exclamation, denoting some violent emotion of the mind, as, "O liberty!--O sound once delightful to every Roman ear!--O sacred privilege of Roman citizenship!--once sacred--now trampled upon!"—*Cicero*. "O that I had wings like a

dove! for then would I fly away, and be at rest!"—*Ps. lv. 6.*

XII. *Antithesis* is a placing of things in opposition, to heighten their effect by contrast; as,

"Contrasted faults through all their manners reign;
Though *poor, luxurious*; though *submissive, vain*;
Though *grave, yet trifling*; *zealous, yet untrue*;
And e'en in *penance, planning sins anew.*"—*Goldsmith.*

XIII. *Climax* is a figure in which the sense is made to advance by successive steps, to rise gradually to what is more and more important and interesting, or to descend to what is more and more minute and particular; as, "And besides this, giving all diligence, add to your faith, virtue; and to virtue, knowledge; and to knowledge temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity."—*2 Pet. i. 5.*

XIV. *Irony* is a figure in which the speaker sneeringly utters the direct reverse of what he intends shall be understood; as, "We have, to be sure, great reason to believe the modest man would not ask him for his debt; when he pursues his life."—*Cicero.*



VERSIFICATION.

Versification is the art of arranging words into lines of correspondent length, so as to produce harmony by the regular alternation of syllables differing in quantity.

The *Quantity* of a syllable, is the relative portion of time occupied in uttering it. In poetry, every syllable is considered to be either long or short. A long syllable is said to be equal to two short ones.

Obs. 1.—The quantity of a syllable, does not depend on the sound of the vowel or diphthong, but principally on the degree of accentual force with which the syllable is uttered, whereby a greater or less portion of time is employed. The open vowel sounds are those which are the most easily protracted, yet they often occur in the shortest and feeblest syllables.

OBS. 2.--Most monosyllables are variable, and may be made either long or short, as suits the rhythm. In words of greater length, the accented syllable is always long; and a syllable immediately before or after that which is accented, is always short.

Rhyme is a similarity of sound, between the last syllables of different lines.

OBS.--The principal rhyming syllables are almost always long. Double rhyme adds one short syllable; triple rhyme, two. Such syllables are redundant, in iambic and anapæstic verses.

Blank verse is verse without rhyme.

A *line of poetry* consists of successive combinations of syllables, called *feet*. A poetic *foot* consists either of two or of three syllables.

The principal English feet are the *Iambus*, the *Trochee*, the *Anapæst*, and the *Dactyl*.

1. The *Iambus* is a poetic foot consisting of a short syllable and a long one; as, *bětrāy*, *cōnfēss*.

2. The *Trochee* is a poetic foot consisting of a long syllable and a short one; as, *hātefŭl*, *pěttŭsh*.

3. The *Anapæst* is a poetic foot consisting of two short syllables and one long one; as, *cōntrāvēne*, *ācquĩēsce*.

4. The *Dactyl* is a poetic foot consisting of one long syllable and two short ones; as, *lābōurěr*, *pōssĭblě*.

We have, accordingly, four kinds of verse, or poetic measure; *Iambic*, *Trochaic*, *Anapæstic*, and *Dactylic*.

OBS.--The more pure these several kinds are preserved, the more complete is the chime of the verse. But poets generally indulge some variety; not so much, however, as to confound the drift of the rhythmical pulsations.

Scanning is the dividing of verses into the feet which compose them.

OBS.--When a syllable is wanting, the verse is said to be *catalectic*; when the measure is exact, the line is *acatalectic*; when there is a redundant syllable, it forms *hypermeter*.

I. OF IAMBIC VERSE.

In Iambic verse, the stress is laid on the even syllables. It consists of the following measures:

1. Iambic of Seven feet.

The Lōrd | dēscēn|dēd from | ābōve, | ānd bōw'd |
the hēav|ēns hīgh.

Modern poets have divided this kind of verse, into alternate lines of four and of three feet: thus,

O blīnd | tō ēach | īndūlgēnt āim
Of pōw'r | sūprēmē|lŷ wīse,
Who fan|cy hap|piness | in aught
The hand | of heav'n | denies!

2. Iambic of Six feet, or Hexameter.

Thy rēalm | fōrēv|ēr lāsts, | thy ōwn | Mēssī|āl rēigns.
This is the *Alexandrine*; it is seldom used except to complete a stanza in an ode, or occasionally to close a period in heroic rhyme. French heroics are similar to this.

3. Iambic of Five feet, or Pentameter.

Fōr prāise | tōo dēar|lŷ lōv'd | ōr wārm|lŷ sōught,
Enfeebles all | inter|nal strēngth | of thought.

With sōl|ēmn ād|ōrā|tiōn dōwn | thēy cāst
Their crowns | inwove | with am|arant | and gold

This is the regular English *heroic*. It is, perhaps, the only measure suitable for blank verse.

The *Elegiac stanza* consists of four heroics rhyming alternately; as,

Enough—has Heav'n | indulg'd | of joy | below,
To tempt | our tar|riance in | this lov'd | retreat.
Enough | has Heav'n | ordain'd | of use|ful wo,
To make | us lang|uish for | a hap|pier seat.

4. Iambic of Four feet.

Thē jōys | ābōve | āre ūn|dērstood
And rel|ish'd only by | the good.

5. Iambic of Three feet.

Blūe līght|nīngs tīnge | thē wāve,
And thun|der rends | the rock.

6. Iambic of Two feet.

Thěir lōve | ānd āwe.
Supply | the law.

7. Iambic of One foot.

Hōw brīght,
The light!

The last three measures are seldom found, except in connexion with longer verses.

In iambic verse, the first foot is often varied, by introducing a trochee; as,

Plānēts | ānd sūns | rūn lāw|lēss thrōugh | thě ský.

By a synæresis of the two short syllables, an anapæst may sometimes be employed for an iambus; or a dactyl, for a trochee: as,

O'er mā|ny ā frō|zēn, mā ny ā fī'rý ālp.

II. OF TROCHAIC VERSE:

In Trochaic verse, the stress is laid on the odd syllables. Single-rhymed trochaic omits the final short syllable, that it may end with a long one. This kind of verse is the same as iambic without the initial short syllable. Iambics and trochaics often occur in the same poem.

1. Trochaic of Six feet.

On ā | mōuntāin | strēth'd bē|nēath ā | hōary | willōw
Lay a | shepherd | swain, and | view'd the | rolling |
billow.

2. Trochaic of Five feet.

Vīrtue's | brīght'nīng | rāy shāll | bēam fōr | ēvēr.

Single rhyme.

Idlē | āftēr | dīnnēr | īn hīs | chāir,
Sat a | farmer | ruddy | fat and | fair.

3. Trochaic of Four feet.

Rōund ā | hōly | cālm dĩ|fūsīng,
Love of | peace and | lonely | musing.

Single rhyme.

Rēstlēss | mōrtāls | tōil fōr | nāught;
Bliss in | vain from | earth is | sought.

4. Trochaic of Three feet.

Whēn ōur | hēarts āre | mōurnīng.

Single rhyme.

In thē | dāys ōf | ōld,
Stories | plainly | told—

5. Trochaic of two feet.

Fāncy | viēwīng
Joys en|suing.

Single rhyme.

Tūmūlt | cēase,
Sink to | peace.

6. Trochaic of One foot.

Chāngīng,
Ranging.

III. ANAPÆSTIC VERSE.

In Anapæstic verse the stress is laid on every third syllable. The first foot of an anapæstic line, may be an iambus.

1. Anapæstic of Four feet.

At thē clōse | ōf thē dāy | whēn thē hām|lēt īs stīll,
And mōrtals the sweets | of forgetfullness prove.

2. Anapæstic of Three feet.

I ām mōn|ārch ōf āll | I sūrvēy;
My right | there is none | to dispute.

3. Anapæstic of Two feet.

Whēn I lōok | ōn mȳ bōys,
They renew | all my joys.

4. Anapæstic of One foot.

On thē lānd.
Let me stand.

IV. OF DACTYLIC VERSE.

In pure dactylic verse, the stress is laid on the first, the fourth, the seventh, and the tenth syllable. Full dactylic generally forms triple rhyme. When one of the final short syllables is omitted, the rhyme is double; when both, single. Dactylic with single rhyme is the same as anapæstic without its initial short syllables. Dactylic measure is uncommon; and, when employed, is seldom perfectly regular.

1. Dactylic of Four feet.

Bōys wīll ān|tīcīpāte | lāvīsh ānd | dīssīpāte
 All thāt yōur | būsŷ pāte | hōardēd wīth | cāre;
 And, in their | foolishness, | passion, and | mulishness,
 Charge you with | churlishness, | spurning your |
 pray'r.

2. Dactylic of Three feet.

Evēr sīng | mērrīlŷ, | mērrīlŷ.

3. Dactylic of Two feet.

Frēe frōm sǎ|tīētŷ,
 Care, and anx|iety,
 Charms in va|riety,
 Fall to his | share.

4. Dactylic of One foot.

Fēarfūllŷ,
 Tearfully.

APPENDIX I.

(SYNTAX.)

OF STYLE.

Style is the particular manner in which a person expresses his conceptions by means of language. It is different from mere words, and is not to be regulated altogether by rules of construction. It always has some relation to the author's peculiar manner of thinking; and, being that sort of expression which his thoughts most readily assume, sometimes partakes, not only of what is characteristic of the man, but even of national peculiarity. The words which an author employs, may be proper, and so constructed as to violate no rule of syntax; and yet his style may have great faults.

To designate the general characters of style, such epithets as concise, diffuse,—neat, negligent,—nervous, feeble,—simple, affected,—easy, stiff,—perspicuous, obscure,—elegant, florid,—are employed. A considerable diversity of style, may be found in compositions all equally excellent in their kind. And, indeed, different subjects, as well as the different endowments by which genius is distinguished, require this diversity. But in forming his style, the learner should remember, that a negligent, feeble, affected, stiff, or obscure style, is always faulty; and that perspicuity, ease, simplicity, strength, and neatness, are qualities always to be aimed at.

In order to acquire a good style, the frequent practice of composing, is indispensably necessary. Without exercise, and diligent attention, rules for the attainment of this object, will be of no avail. When the learner has acquired such a knowledge of grammar, as to be in some degree qualified for the undertaking, he should devote a stated portion of his time to composition. This exercise will bring the powers of his mind into requisition, in a way that is well calculated to strengthen them. And, if he has opportunity for reading, he may, by a diligent perusal of the best authors, acquire both language, taste, and sentiment; which are the essential qualifications of a good writer.

In regard to the qualities which constitute a good style, we can here offer no more than a few brief hints. With respect to words and phrases, particular attention should be paid to *purity*, *propriety*, and *precision*; and, with respect to sentences, to *perspicuity*, *unity*, and *strength*.

PURITY.

Purity of style, consists in the use of such words and phrases only, as belong to the language which we write and speak.

1. Avoid the unnecessary use of foreign words or idioms; as, *fraicheur, hauteur, delicatessen, politesse, noblesse*: he repented *himself*; it serves to an excellent purpose.

2. Avoid obsolete words: as, *whilom, erewhile, whoso, albeit, moreover, aforetime, methinks*.

3. Avoid unauthorized words: as, *flutteration, inspector, judgmatical, incumberment, connexity, electerized, martyrizd*.

PROPRIETY.

Propriety of language; consists in the selection and right construction, of such words as the best usage has appropriated to those ideas, which we intend to express by them.

1. Avoid low and provincial expressions: such as, *says I; thinks I to myself; to get into a scrape*; stay here *while* I return.

2. In writing prose, avoid words and phrases that are merely poetical: such as, *morn, eve, plaint, lone, amid, oft, steepy*; *what time* the winds arise.

3. Avoid technical terms: except where they are necessary, in treating of a particular art or science.

4. Avoid the recurrence of words in different senses, or such a repetition of words as denotes paucity of language: as, "His own reason might have suggested better reasons."—"Gregory favoured the undertaking, for no other reason than this, that the manager, in countenance, favoured his friend."—"I want to go and see what he wants."

5. Supply words that are wanting: thus, in stead of "This action increased his former services," say, "This action increased the merit of his former services."

6. Avoid equivocal or ambiguous expressions: as, "His memory shall be lost on the earth."—"I long since learned to like nothing but what you do."

7. Avoid unintelligible and inconsistent expressions: as, "I have observed that the superiority among these coffee-house politicians, proceeds from an opinion of gallantry and fashion."—"These words do not convey even an *opaque* idea of the author's meaning."

PRECISION.

Precision consists in avoiding all superfluous words, and adapting the expression exactly to the thought, so as to exhibit neither more nor less than is intended by the author.

1. Avoid a useless tautology, either of expression or sentiment: as in—return *again*; return *back again*; converse *together*; rise *up*; fall *down*; enter *in*; a mutual likeness to *each other*; the *latter* end; *liquid* streams; *grateful* thanks; the last *of all*; throughout the *whole* book; whenever I go, he *always* meets me there; *for* why; *because* why; over head and ears; *from* hence; where is he *at*? in there; nothing *else* but that; it is odious *and* hateful; his faithfulness *and* fidelity should be rewarded.

2. Observe the exact meaning of words accounted synonymous: thus, in stead of, "Though his actions and intentions were good, he lost his character,"—say, "he lost his reputation."

PERSPICUITY.

Perspicuity consists in freedom from obscurity or ambiguity. It is a quality so essential, in every kind of writing, that for the want of it nothing can atone. Without this, the richest ornaments of style, only glimmer through the dark, and puzzle in stead of pleasing the reader. Perspicuity, being the most important property of language, and an exemption from the most embarrassing defects, seems even to rise to a degree of positive beauty. We are naturally pleased with a style, that frees us from all suspense in regard to the meaning; that carries us through the subject without embarrassment or confusion; and that always flows like a limpid stream, through which we can see to the very bottom.

1. Adjectives, relative pronouns, participles, adverbs, and explanatory phrases, should be placed as near as possible to the words to which they relate, and in such a situation as the sense requires. The following sentences are deficient in perspicuity:—"By the pleasures of the imagination, I mean *only* such pleasures as arise originally from sight."—"Reverence is the veneration paid to superior sanctity, *intermixed* with a certain degree of awe."—"The Romans understood liberty, *at least*, as well as we."—"Taste was never *made to cater* for vanity."

2. In prose, a poetic collocation of words must be avoided.

UNITY.

Unity consists in keeping one object predominant throughout a sentence or paragraph. Every sentence, whether its parts be few or many, requires strict unity.

1. Treat different topics in separate paragraphs, and distinct sentiments in separate sentences.

2. In the progress of a sentence, do not desert the principal subject in favour of adjuncts.

3. Good writers do not introduce parentheses, except when a lively remark may be thrown in, without diverting the mind too long from the principal subject.

STRENGTH.

Strength consists in giving the several words and members of a sentence, such an arrangement as shall bring out the sense to the best advantage, and present every idea in its due importance. A concise style is the most favourable to strength.

1. Place the most important words in the situation in which they will make the strongest impression.

2. A weaker assertion should not follow a stronger; and, when the sentence consists of two members, the longer should be the concluding one.

3. When things are to be compared or contrasted, their resemblance or opposition will be rendered more striking, if some resemblance in the language and construction, be preserved.

4. It is, in general, ungraceful, to end a sentence with an adverb, a preposition, or any inconsiderable word or phrase.

APPENDIX II.

(PROSODY.)

OF POETIC DICTION.

Poetry (as defined by Dr. Blair) "is the language of passion, or of enlivened imagination, formed, most commonly, into regular numbers." The style of poetry differs, in many respects, from that which is commonly adopted in prose. Poetic diction abounds in bold figures of speech, and unusual collocations of words. A great part of the figures which have been treated of under the head of prosody, are purely poetical. The primary aim of a poet is, to please and to move; and, therefore, it is to the imagination, and the passions, that he speaks. He may, and he ought to have it in his view, to instruct and reform; but it is indirectly, and by pleasing and moving, that he accomplishes this end. The exterior and most obvious distinction of poetry, is versification; yet there are some forms of verse so loose and familiar, as to be hardly distinguishable from prose; and there is also a species of prose, so measured in its cadences, and so much raised in its tone, as to approach very near to poetical numbers.

The following are some of the most striking peculiarities in which the poets indulge, and are indulged.

1. They often omit the *ARTICLES*: as,

"What dreadful pleasure! there to stand sublime,
"Like *shipwreck'd mariner on desert coast!*—*Beattie.*

2. They abbreviate some *NOUNS*: as, *amaze* for *amazement*, *acclaim* for *acclamation*, *consult* for *consultation*, *corse* for *corpse*, *eve* or *even* for *evening*, *fount* for *fountain*, *helm* for *helmet*, *lament* for *lamentation*, *morn* for *morning*, *plaint* for *complaint*, *targe* for *target*, *weal* for *wealth*.

3. They employ several nouns that are not used in prose; as, *banison*, *boon*, *emprise*, *fane*, *guerdon*, *guise*, *ire*, *ken*, *lore*, *mæd*, *sire*, *steed*, *welkin*, *yore*.

4. They introduce the noun *self* after an other noun of the possessive case; as,

"Affliction's semblance bends not o'er thy tomb,
"Affliction's *self* deplores thy youthful doom."—*Byron.*
"Thoughtless of beauty, she was beauty's *self*."—*Thomson.*

5. They place before the verb, words that usually come after it; and, after it, those that usually come before it: as,

"No jealousy *their dawn of love* o'ercast,
Nor blasted *were their wedded days* with strife."—*Beattie*.
"No *hive* hast thou of hoarded sweets."
"Thy chain a *wretched weight* shall prove."—*Langhorne*.
"Follows the loosen'd aggravated roar."—*Thomson*.
"That purple grows the *primrose pale*."—*Langhorne*.

6. They often place *ADJECTIVES* after their nouns; as,

"Or where the gorgeous East, with richest hand,
Show'rs on her kings *barbaric*, pearl and gold."—*Milton*.
"Come, nymph *demure*, with mantle *blue*."

7. They ascribe qualities to things to which they do not literally belong; as,

"And *drowsy tinklings* lull the distant folds."—*Gray*.
"Imbitter'd more and more from *pecuvish day* to day."—*Thom*.
"All thin and naked to the *numb cold night*."—*Shakspeare*.

8. They use concrete terms to express abstract qualities; (i. e. adjectives for nouns;) as,

"Earth's meanest son, all trembling, prostrate falls,
And on the *boundless* of thy goodness calls."—*Young*.
"Meanwhile, whate'er of *beautiful* or *new*,
Sublime or *dreadful*, in earth, sea, or sky,
By chance or search was offered to his view,
He scann'd with curious and romantic eye."—*Beattie*.
"Won from the void and formless *infinite*."—*Milton*.

9. They substitute quality for manner; (i. e. adjectives for adverbs;) as,

"The stately-sailing swan,
Gives out his snowy plumage to the gale;
And, arching *proud* his neck, with oary feet
Bears forward *fierce*, and guards his osier-isle."—*Thomson*.
"Thither *continual* pilgrims crowded still."—*Idem*.

10. They form new compound epithets; as,

"In *world-rejoicing* state, it moves sublime."—*Thomson*.
"The *dewy-skirted* clouds imbibe the sun."—*Idem*.
"By brooks and groves in *hollow-whispering* gales."—*Idem*.
"The violet of *sky-woven* vest."—*Langhorne*.
"A league from *Epidamnum* had we sailed,
Before the *always-wind-obeying* deep
Gave any tragic instance of our harm."—*Shakspeare*.

11. They connect the comparative degree to the positive; as,

"Near and more near the billows rise."--*Merrick*.

"Wide and wider spreads the vale."--*Dyer*.

"Wide and more wide, the o'erflowings of the mind

'Take every creature in, of every kind.'"--*Pope*.

12. They form many adjectives in *y*; as, A *gleamy* ray,—*tower-y* height,—*steepy* hill,—*steely* casque,—*heapy* harvests,—*moony* shield,—*writhy* snake,—*stilly* lake,—*vasty* deep,—*paly* circlet.

13. They employ adjectives of an abbreviated form; as, *dread* for *dreadful*, *drear* for *dreary*, *ebon* for *ebony*, *hoar* for *hoary*, *lone* for *lonely*, *scant* for *scanty*, *slope* for *sloping*, *submit* for *submissive*, *vermil*, for *vermillion*, *yon* for *yonder*.

14. They employ several adjectives that are not used in prose; as, *azure*, *blithe*, *boon*, *dank*, *darkling*, *darksome*, *doughty*, *dun*, *fell*, *rife*, *rapt*, *rueful*, *sear*, *sylvan*, *twain*, *wan*.

15. They employ personal PRONOUNS, and introduce their nouns afterwards; as,

"It curl'd not Tweed alone, that breeze."--*W. Scott*.

"Is it the lightning's quivering glance,

That on the thicket streams;

Or do *they* flash on spear and lance,

The sun's retiring beams."--*Idem*.

16. They sometimes omit the relative, of the nominative case; as,

"For is there aught in sleep *can* charm the wise?"--*Thomson*.

17. They omit the antecedent, or introduce it after the relative; as,

"*He* never fasts, no banquet e'er enjoys."--*Young*.

"*Who* dares think one thing and another tell,

My soul detests *him* as the gates of hell."--*Pope's Homer*.

18. They remove relative pronouns and other connectives, into the body of their clauses; as,

"Parts the fine locks, her graceful head *that* deck."--*Pope*.

"Not half so dreadful rises to the sight

Orion's dog, the year *when* autumn weighs."--*Thomson*.

19. They make intransitive VERBS transitive; as,

"Awhile he stands,

Gazing the inverted landscape, half afraid

To meditate the blue profound below."--*Thomson*.

"Still in harmonious intercourse, they *liv'd*
The rural day, and *talked* the flowing heart."—*Idem*.

20. They give to the imperative mood the first and the third person; as,

"*Turn we* a moment fancy's rapid flight."—*Thomson*.

"*Be* man's peculiar *work* his sole delight."—*Beattie*.

"And what is reason? *Be she* thus *defin'd*:"

Reason is upright stature in the soul!"—*Young*.

21. They employ *can*, *could*, and *would* as principal verbs transitive; as,

"*What* for ourselves we *can*, is always ours."

"Who does the best his circumstance allows,

Does well, acts nobly:—angels *could* no more."—*Young*.

"*What would* this man? Now upward will he soar,

And, little less than angel, would be more."—*Pope*.

22. They place the infinitive before the word on which it depends; as,

"When first thy sire *to send* on earth

Virtue, his darling child, *design'd*."—*Gray*.

23. They place the auxiliary after its principal; as,

"No longer *heed* the sunbeam bright

That plays on Carron's breast he *can*."—*Langhorne*.

24. Before verbs they sometimes arbitrarily employ or omit prefixes; as, *begird*, *bedim*, *evanish*, *emove*; for *gird*, *dim*, *vanish*, *move*:—*lure*, *wail*, *wilder*, *reave*; for *allure*, *bewail*, *bewilder*, *be-reave*.

25. They abbreviate verbs; as, *list* for *listen*, *ope* for *open*.

26. They employ several verbs that are not used in prose; as, *appal*, *astound*, *brook*, *cower*, *doff*, *ken*, *wend*, *ween*, *trow*.

27. They sometimes imitate a Greek construction of the infinitive; as,

"He knew *to sing* and build the lofty rhyme."

"For not *to have been dipp'd* in Lethę lake,

Could save the son of Thetis *from to die*."—*Spencer*.

28. They employ the *PARTICIPLES* more frequently than prose writers, and in a construction somewhat peculiar; as,

"He came, and standing in the midst, explain'd

The peace *rejected*, but the truce *obtain'd*."—*Pope*.

"As a poor miserable captive thrall
Comes to the place where he before had sat
Among the prime in splendor, now *depos'd*,
Ejected, emptied, gaz'd, unpitied, shunn'd,
A spectacle of ruin or of scorn."—*Milton*.

29. They employ several *ADVERBS* that are not used in prose; as, *oft, haply, inly*.

30. They give to adverbs a peculiar location; as,

"Peeping from *forth* their alleys green."—*Collins*.

"Erect the standard *there* of ancient night."—*Milton*.

"The silence *often* of pure innocence

Persuades, when speaking fails."—*Shakspeare*.

"Where universal love *not* smiles around."—*Thomson*.

"Robs me of that which not enriches him."—*Shakspeare*.

31. They admit the introductory adverb *there*; as,

"*Was* nought around but images of rest."—*Thomson*.

32. They employ the *CONJUNCTIONS*, *or—or*, and *nor—nor*, as correspondents; as,

"Or by the lazy Scheldt *or* wandering Po."—*Goldsmith*.

"Wealth heap'd on wealth, *nor* truth *nor* safety buys."—*Johns*.

"Who by repentance is not satisfied,
Is *nor* of heav'n, *nor* earth."—*Shakspeare*.

33. They often place *PREPOSITIONS* and their adjuncts, before the words on which they depend; as,

"*Against* your fame *with* fondness hate combines;

"The rival batters, and the lover mines."—*Johnson*.

34. They sometimes place the preposition after its object; as

"When beauty, *Eden's bowers within*,

First stretch'd the arms to deeds of sin,

When passion burn'd, and prudence slept,

The pitying angels, bent and wept."—*Hogg*.

"The Muses fair, *these peaceful shades among*,

With skilful fingers sweep the trembling strings."—*Lloyd*.

35. They employ *INTERJECTIONS* more frequently than prose writers; as,

"O let me gaze!—Of gazing there's no end.

O let me think!—Thought too is wilder'd here."—*Young*.

36. They emyloy antiquated words and modes of expression;

"*Withouten* that would come *an* heavier bale."—*Thomson*.

"He was *to weet*, a little rougish page,

Save sleep and play, who minded nought at all."—*Idem*.

"Not one *eftsoons* in view was to be found."—*Id.*

"To number up the thousands dwelling here,

An useless were, and *eke* an endless task."—*Id.*

"Of clerks good plenty here you *mote espy*."—*Id.*

"But these I *passen* by, with nameless numbers *moc*."—*Id.*

"All careless rambling where *it liked them* most."—*Id.*

"*Behooves* you then to play your finest art."—*Id.*

"*What time* the sun arose on Vennachar's broad wave."—*Scott*.

"In *sooth* 'twas almost all the Shepherd knew."—*Beattie*.

"There must thou wake *perforce* thy Doric quill."

Whose *sires*, *perchance*, in Fairyland might dwell."—*Beattie*.

"Stern rugged nurse, thy rigid *lore*,

With patience many a year she bore."—*Gray*.

"While vice pours forth the troubled streams of hell,

The which, howe'er disguis'd, at last with dole,

Will through the tortur'd breast their fiery torrent roll."—

Thom.

"*Him thought* he by the brook of Cherith stood."—*Milton*.

"I found not what *methought* I wanted still."—*Idem*.

"Of other creatures as *him* pleases best,

Wherever plac'd, let him dispose."—*Id.*

THE END.





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